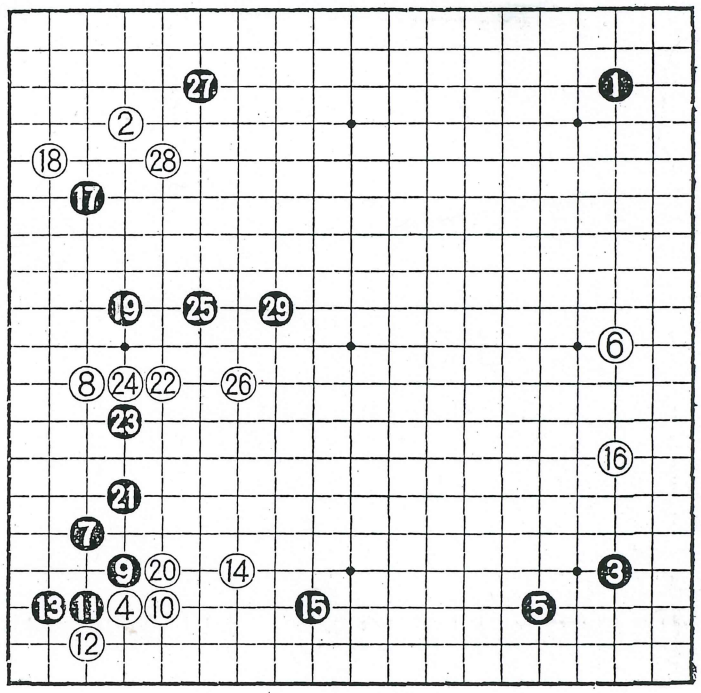
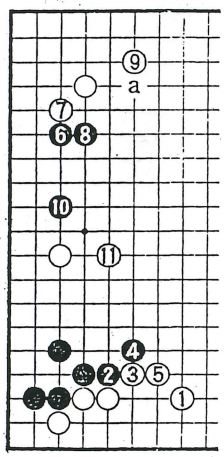
1962 Honinbo Title Match * 4th Game
Honinbo Eiju (Sakata) vs Handa
Sakata holds B and gives W 4½ points.



Handa, a 9th degree master from the Kansai Academy, won the right to be the challenger. Relatively unknown, as far as the limelight is concerned, Handa has a style of play that lacks the fussiness to details that characterizes the Tokyo Go Masters. Sakata is known as a "razor blade" because of his ability to pull close plays seemingly out of nowhere. The score up to this game is 2-1 in favor of Sakata in this seven game series. Alternating colors, Sakata holds B.

B(1), the 3-3 openning was employed by Sakata in every game of this series.

W(14) is the first major turning point in this game.



Dia. A

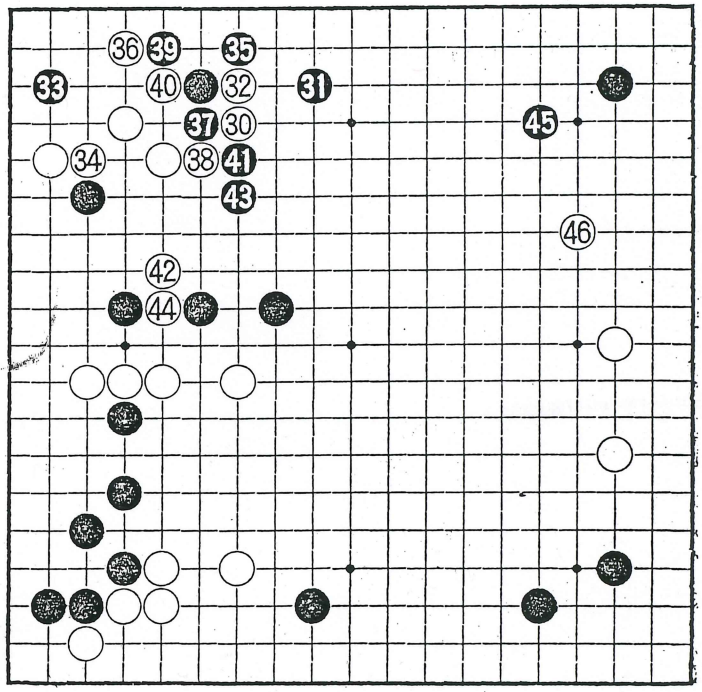
Dia. A: W(1) leads to a calmer paced game. In this variation, B would play out the (2)-(5) exchange and get B(6). W(9) may also be played at a.

W(18) is a variation governed by impulse with no special reason.

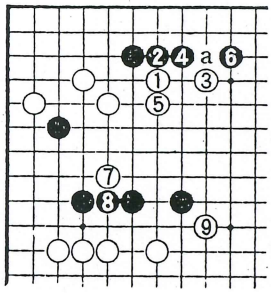
B(19) plays high and lightly because of the greater pressure of the high W(14) stone.

W(20) was questionable. A direct jump at (22) was better.

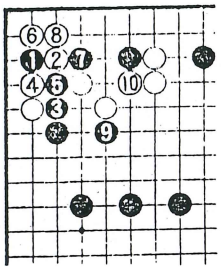
B(27) at (29) directly would be the more usual play.



B(31)(33) are the surprise plays that makes Sakata such a feared player. B normally takes two lines of continuation at B(31). One is to jump one skip, which was rejected by Sakata because W can have the choice of capturing one or the other of the B stones and therefore B has no further play into the W corner. Dia. B: shows the other line of play which saves the B stone. W(5) can play at a also but B was dissatisfied with the W(9) attack and also the consequence after allowing the subsequent W invasion into the B territory on the bottom portion of the main diagram.



Dia. B

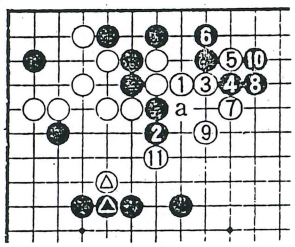


Dia. C

Dia. C: Handa feels that W(34) was perhaps better played according to this line of play.

At any rate, B(41)(43) capturing the two W stones was big. Bigger by far, after B(45), than W's gain at (44).

Dia. D: If B(43) filled at (44), W had a line to give B trouble at W(11).



Dia. D

B(47) is a severe technique. The more obvious point is at (59), but this makes W(54) a more potent counter play.

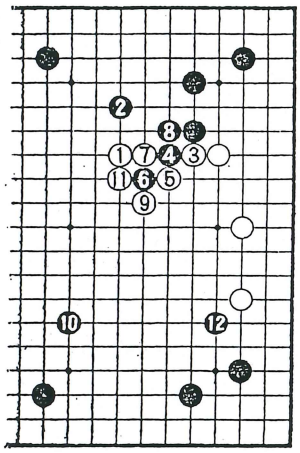
W(48) was a desparate effort to open up the game. The end result was a failure.

Dia. E: W(1) directly was the only avenue of continuation.

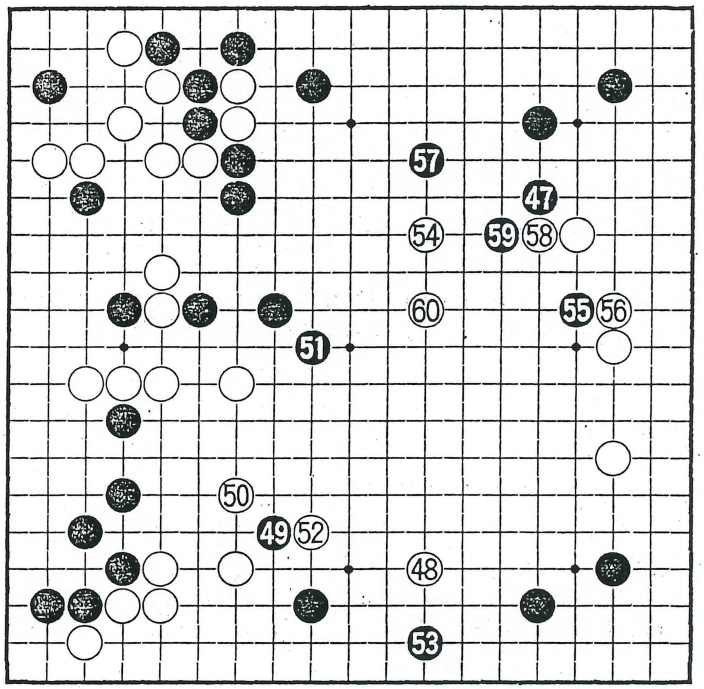
B(49) strong play.

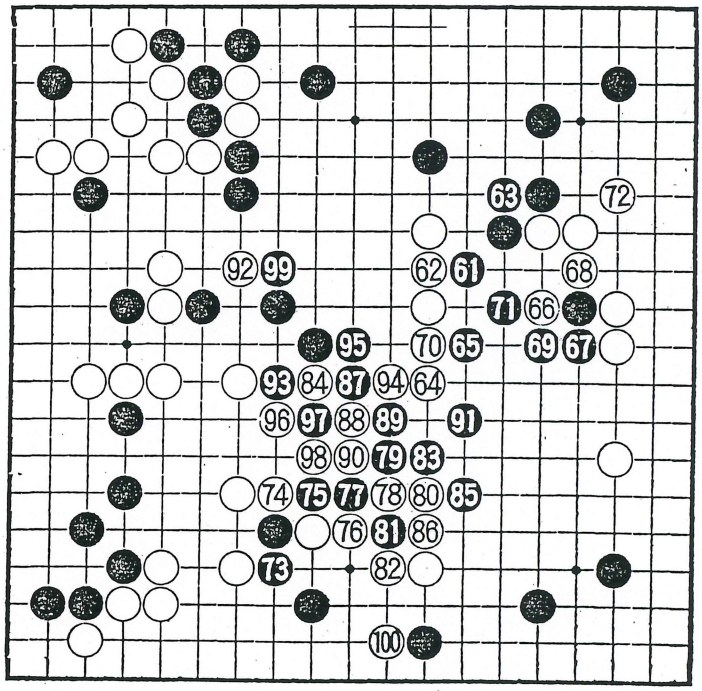
B(51) an excellent, calm positional play. It supports B(49), threatens W(48) and at the same time further builds B's potential with B(47).

W(54)-(60) must be gotten in regardless of the consequences. With a time limit of 10 hours each, W has already expended 7 hours and a minute to B's 3 hours and 50 minutes. This slow progress is a record of a sort in recent years.



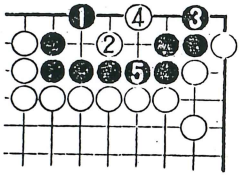
Dia. E





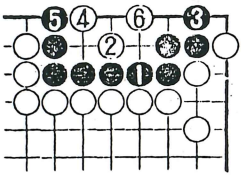
B(73) begins the cutting attack and the rapid downfall of W.

B(77)(79) continues without letting up and puts the game on ice with a doubly sound connection at B(91) and completes this huge territory with B(99).



ANSWER TO PROBLEM:

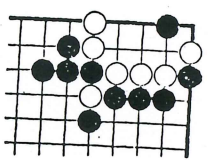
B(1) is the play. W has no other line than at (2). B(3)(5) for a seki and lives.

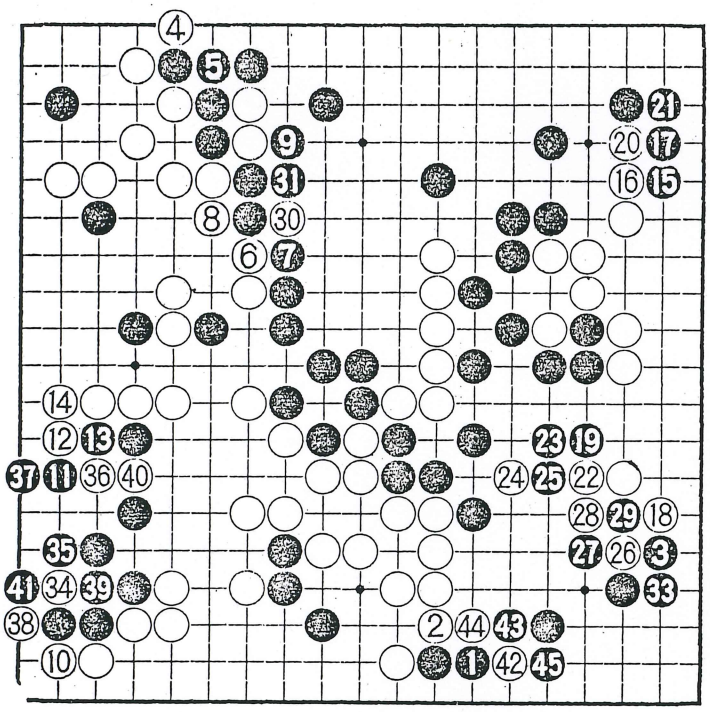


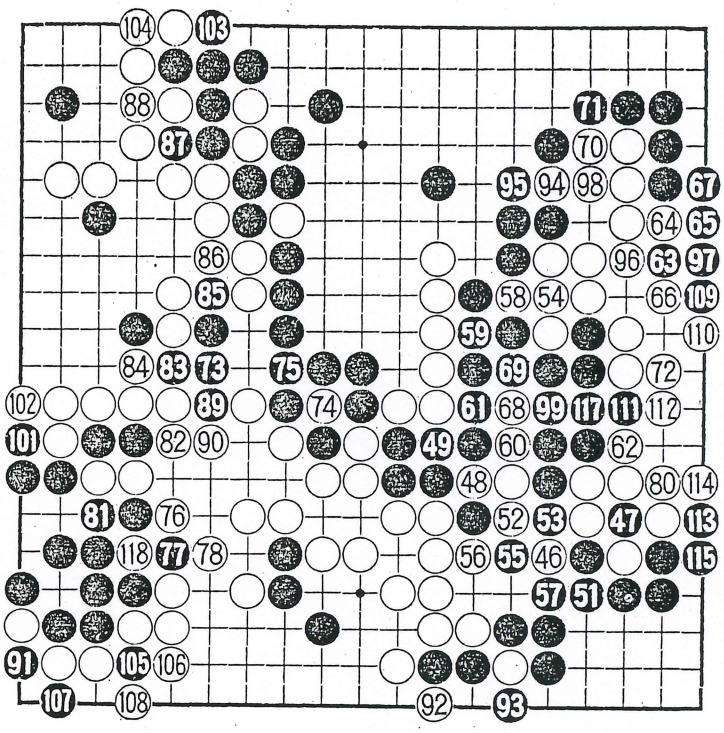
B(1) is wrong because after W(4)(6) B dies.

NEW PROBLEM:

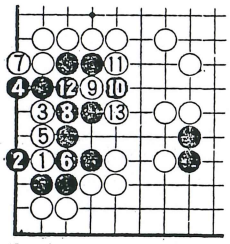
W to play and a ko ..







THE CONCLUSION OF THE SAKATA - HANDA MATCH

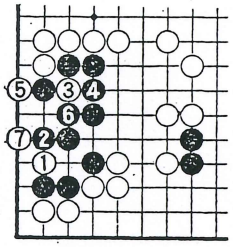


Dia. F

W(10)(12) still threatens to turn the tide of battle if B makes a slip.

After B(35), if B follows Dia. F: and tries to capture this W stone, this whole B group dies after W(13).

And again if B(37) attempted to capture W(37) with a play at (40), Dia. G: illustrates the ko play that was prepared.

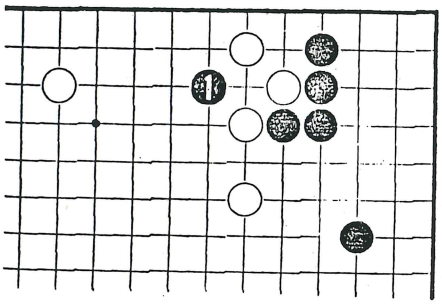


Dia. G

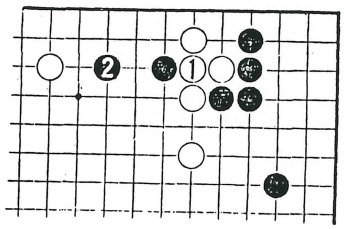
W having lost a graceful opportunity to concede the game, played to the very last with the margin of loss a decisive 12½ points.

W(32) takes ko. W(50), B(79) take ko. W(116) fills at below (74). B and W each fill a ½ ko.

Sakata won the next game also and won this match game series with a score of 4-1.

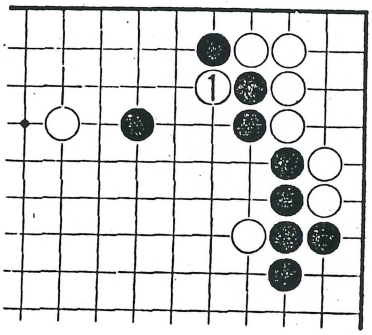


W to play ... since to simply filling is poor, what can W do ?

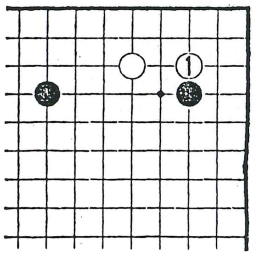


W(1) is poor.

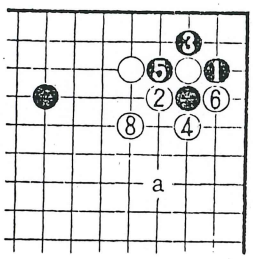
QUESTIONS ON TESUJI:



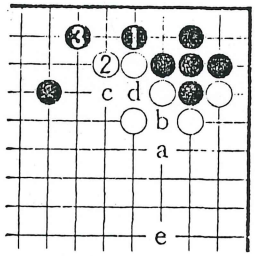
W(1) can not be captured. How should B resolve this situation ?



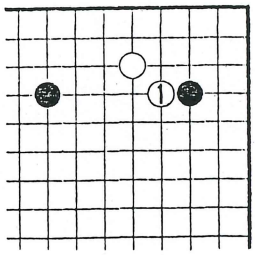
Dia. 1:



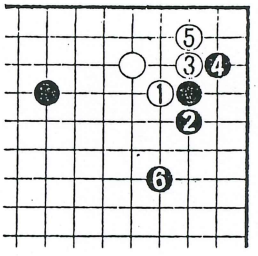
Dia. 2



Dia. 3



Dia. 4



Dia. 5

TWO SKIP HIGH PINCER * LOW POINT OPENNING

Dia. 1: W(1) is an orthodox defense.

Dia. 2: B(3) is very effective in this pincer. B(7) fills.

Dia. 3: The end result after B(3) seems to favor B slightly. B(1) can also be played at a, W at b, B at c, W at d, and B at e.

Dia. 4: W(1) was developed to avoid the B(3) turn as in Diagram 2.

Dia. 5: If B(2), the end result reverts to the classical joseki.

Dia. 6: Therefore B(1) is the more competitive joseki. W(2) at (3) gets into a very difficult fight.

Dia. 7: After W(1), if B at a, W at b, B at c, and W pincers from three spaces left of the original B pincer and this is poor for B.

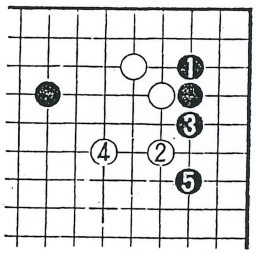
Dia. 8: Therefore B almost always cuts (1) (3). W(4) is the correct suji. B should not answer at a because after W at b or c, it gets very difficult for B.

Dia. 9: B(1) seems soft. But it forms an excellent structure with B(3). Joseki.

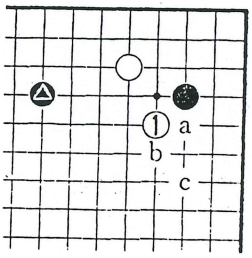
Dia. 10: W(1), the high counter pincer, is an interesting maneuver. The usual B response are either a or b.

Dia. 11: W(2) is the light play that was prepared for B(1). Standard exchange.

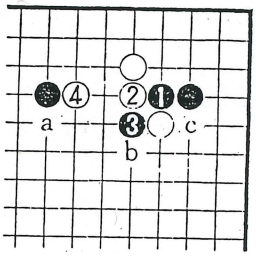
Dia. 12: W(2) must have as a prerequisite, a favorable ladder situation. The exchange thru (18), even.



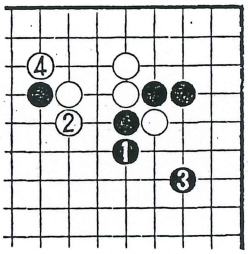
Dia. 6



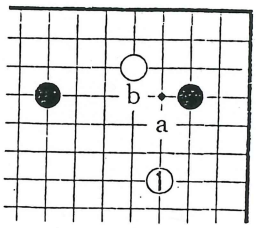
Dia. 7



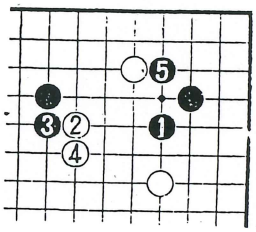
Dia. 8



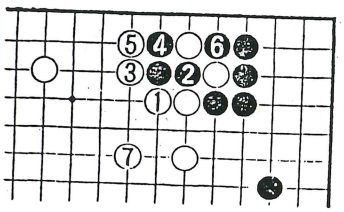
Dia. 9



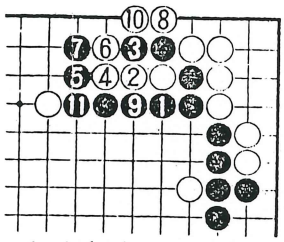
Dia. 10



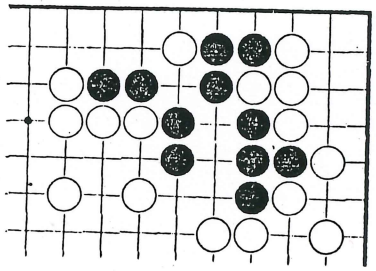
Dia. 11



W(1) good. W's form after (7) is excellent. If B(2) at (3) then W fills. B heavy.

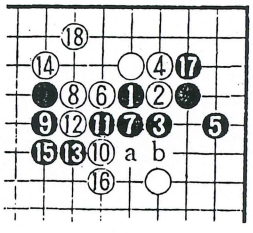


B(1)(3) are the excellent sacrifice technique.

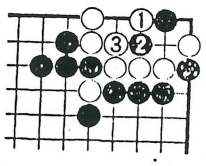


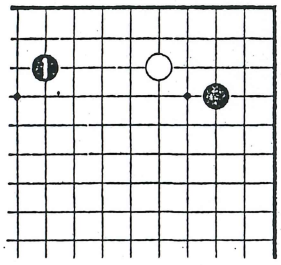
W to play and kill ...

Ko. W(1) correct.

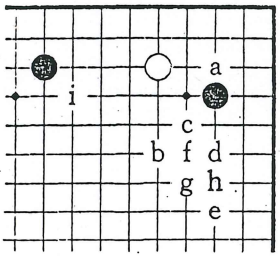


Dia. 12

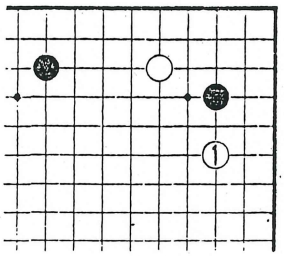




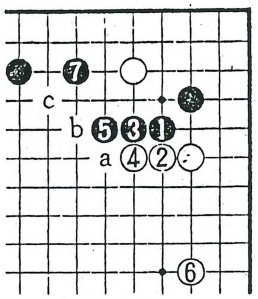
Dia. 1



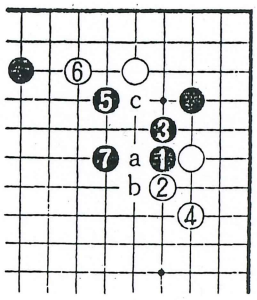
Dia. 2



Dia. 3



Dia. 4



Dia. 5

THE THREE SKIP PINCER * LOW POINT OPENNING

Dia. 1: B(1) is the most leisurely paced of the pincers.

Dia. 2: For the variations of the lines at a, b, c, g and h, refer to other pincers.

Dia. 3: W(1), a one skip counter pincer.

Dia. 4: B(1) is the most straightforward response. The exchange through B(7) is even. W(6) may vary at a, B at b, and W at c.

Dia. 5: B(1) is also valid. B(7) completes this joseki. B(3) may take the variation at a, W at b, and B at c.

Dia. 6: Depending on the nearby situation, W(1) is conceivable.

Dia. 7: B(1)(3) are the usual response. After W(4), an even exchange, B would extend two to the left of the original pincer stone to make that stone safe.

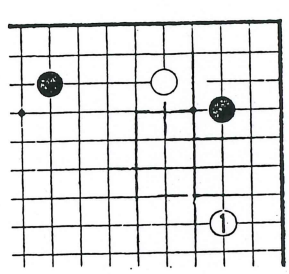
Dia. 8: B(1) is also a standard maneuver. W(2) is a standard technique. The exchange through B(11) is even.

Dia. 9: W(1) starts a difficult line.

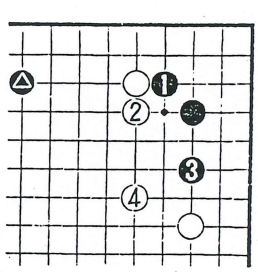
Dia. 10: The exchange through B(17) is the trunk line joseki. If W(16) is played at a, B gets at b, W at c, and B at d.

Dia. 11: B(1)-(9) is the conservative but less complicated line. It should be used with discretion.

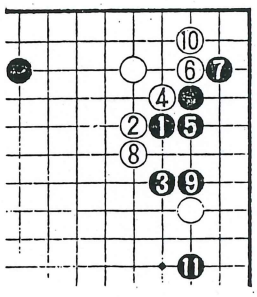
Dia. 12: If W plays a direct contact form against the pincer stone, the tactical fight gets fierce. The exchange through W(12) is one example.



Dia. 6



Dia. 7



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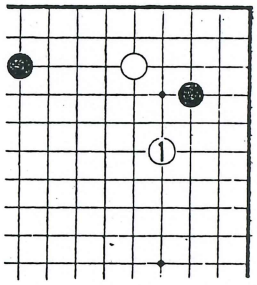

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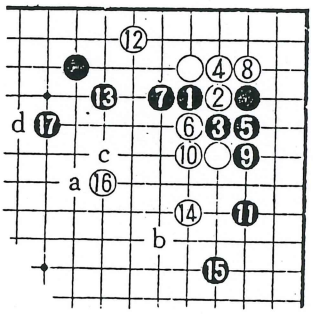

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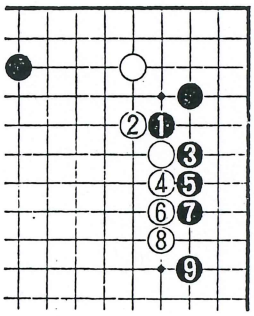

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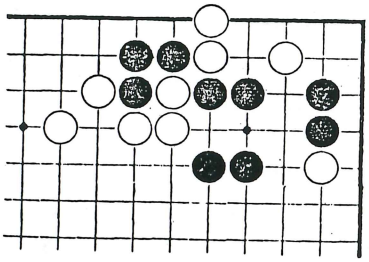
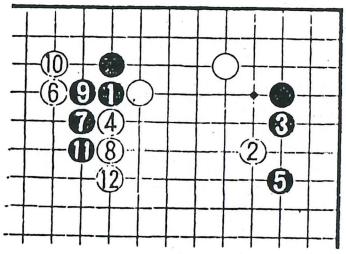


NEW PROBLEM ON TESUJI:

B to play and win the semeai ...



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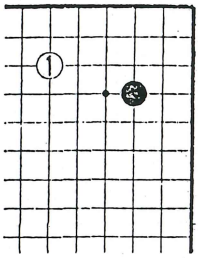
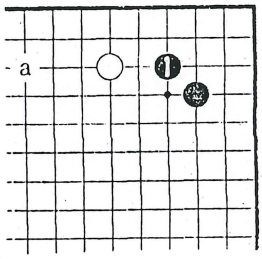

Dia. 1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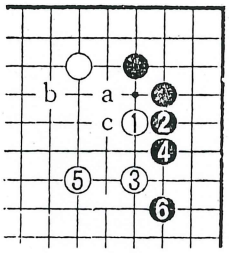
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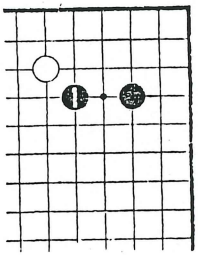
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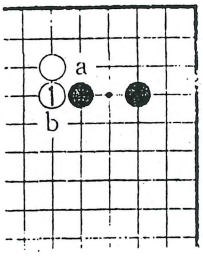
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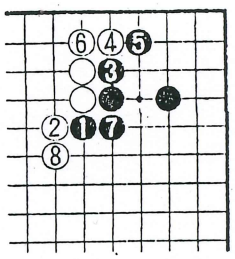

Dia. 6

THE BIG KNIGHT'S APPROACH * LOW POINT OPENNING

Dia. 1: W(1), the big knight's approach, is chosen normally to soften or to discourage the pincer attack.

Dia. 2: B(1) is a sound and practical play. W usually extends out to a after this.

Dia. 3: W(1), although it has no immediate necessity, is a standard technique well worth knowing. If B(2) at a, can get the following ; W at b, B at (3), W at c,B at (2) response, this is much better for B.

Dia. 4: B(1) is an interesting technique, especially to gain a big potential territory on the right side.

Dia. 5: W(1) is the most usual response. If B at a, W extends at b.

Dia. 6: B(1) is another (severe) valid play. The exchange through W(8) is a standardized joseki that has wide application .

Dia. 7: W(1) is also valid.

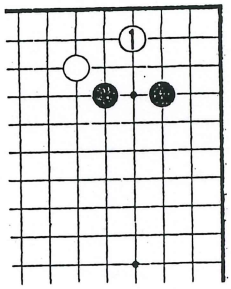
Dia. 8: Locally speaking, the exchange through B(7) is a huge potential territory for B.

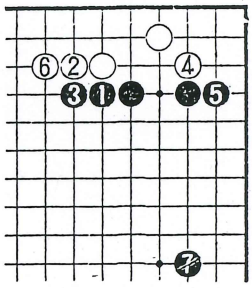
Dia. 9: B may still chose to pincer. B(1) may also be played at a or b. W usually plays for the corner exchange after this.

Dia. 10: W(1) is the standard play. B at a would be poor after W at b.

Dia. 11: B(1), W(2) are maximum plays. Even exchange.

Dia. 12: Where the original pincer is closer, B(1) is the strongest play. B(5) may also be played at a.


Dia. 7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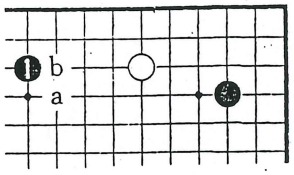
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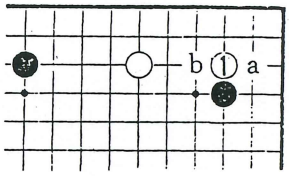
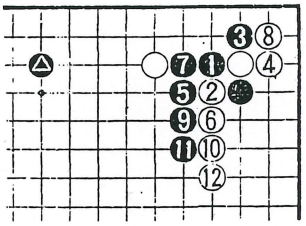
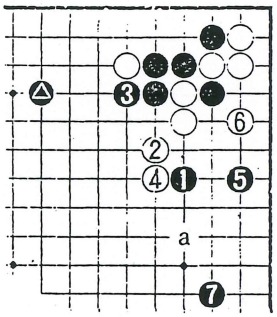
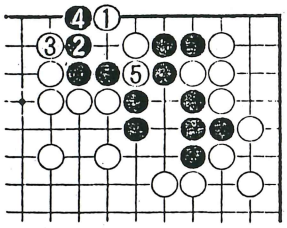

Dia. 10


Dia. 11

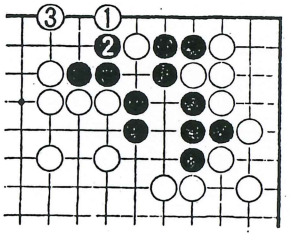

Dia. 12



THE ANSWER TO TESUJI PROBLEM:

W(1) is the key play that wins for W. If B(2) is played at (3), W plays left of it and the result is the same.

If B(2), W(3) connects ...



THE GO LETTER NO. 3

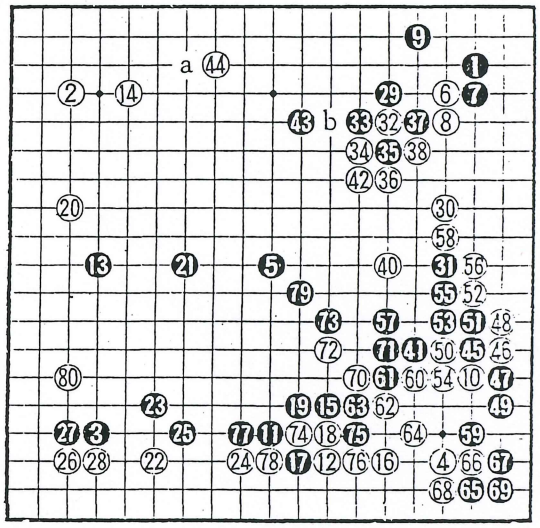
(Vol.II)

THE 21st HONINBO SHUSAI vs GO SEI GEN 9th degree

This match between Honinbo Shusai Meijin and Go Sei Gen (then 5th degree) started on the 16th of October 1933 and ended January 29th of the following year. Honinbo Shusai, known as "the undefeated Meijin", represents the last of the classical masters. The title of Meijin, held by him was the title of honor conferred upon the top player of the times.

Go Sei Gen, only twenty years old at the time of this match, was responsible with Kidani for introducing the New High Opening. He had won in a tournament against Kidani, Hashimoto and other masters to earn the chance to play against Shusai, who came out of a ten year retirement for this game. This historical game contrasts vividly the new with the classical game. It should be noted that on each of the many adjournments, the next play was always left for the Meijin to make, partly in deference to his health.

Go Sei Gen's comments on his B(1)(3)(5) opening are that, after playing the 3-3 and the Star, both one stone corner positions, he played the B (5) in an attempt to balance the whole board "influence" and to test the value of this concept against the Meijin. Go Sei Gen's conclusion on the B(5) play is that, while not a bad play, this concentrating of "influence" at the expense of territorial gain is too difficult to realize ultimately into points.



W(6) is the most direct play and joseki.

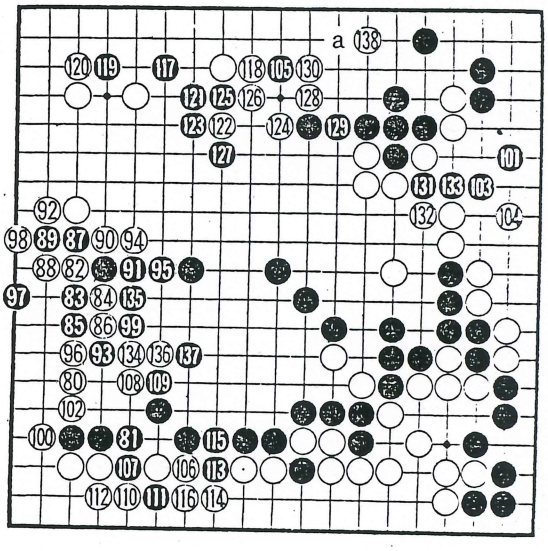
B(21) was too placid and led to W's gain in the early squirmish of the opening game after W(26) invasion into the corner.

B(29) initiates the second stage of the battle. The focal point is that who will get to play in the area of (44). If B(43) is played at a, W will turn at b and this would be bad for B.

B(39) fills.

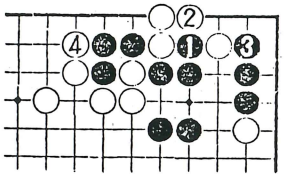
Yet, B gets to play (45)(47) which was along with B(41) excellent plays that caused Shusai to comment that his opponent was "unsettling".

The game takes an unexpected turn after W(48) B(49), with neither side giving in to the plans of the other, but the net result is a more or less even exchange. The game continues with neither side gainning an edge.



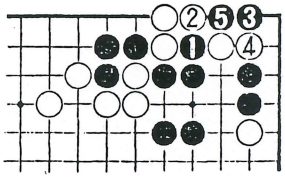
W(80) initiates the third major battle. B(99) completes this exchange with the game still a very close race.

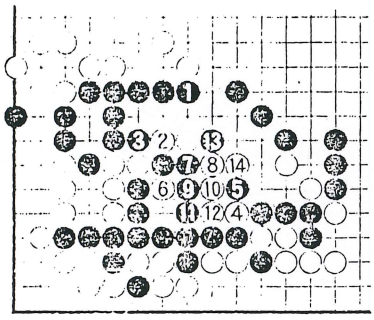
B(117) invasion is the fourth crisis. B gets out after B(127), but loses the (105) stone after W(130). B(131)(133) is matched by W(138), which is big because it prevents B's play at a.



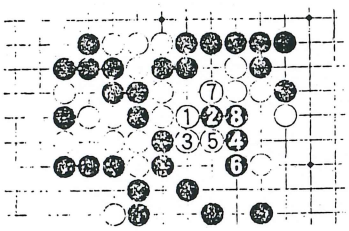
B(1) is correct. B(3) is wrong.

B(3) is the crucial play. W(4) is the only play. But B(5) and the pitch at (5) gives B the win.





Dia. A



Dia. B

B(45)(47) were perhaps an overplay in allowing the W(50) cut. Thus the stage is set for a spectacular play by Shusai.

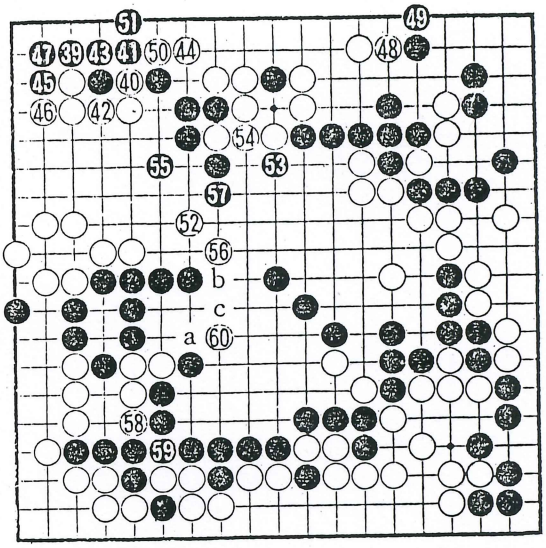
W(60) is the play that decided this game. After W(60), if B plays at a, W at b, is clearly good for W. On the other hand, if B plays at b as in Dia A; W(2)(4) leaves B with no way out of this predicament. W(60), directly at b, does not get good results after W at c.

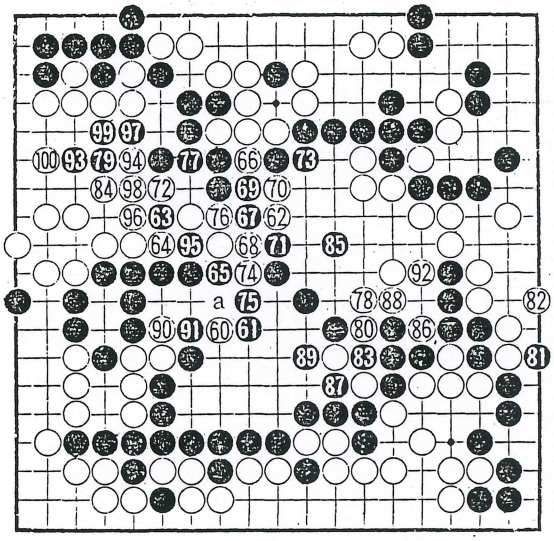
B(61) is an odd play but the best play under the circumstances.

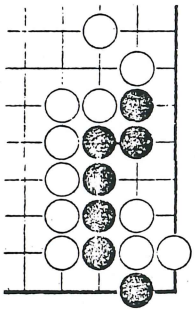
W(62) is a related play. If B(63) is answered at (70), now W at (65) can not be stopped. Therefore B(63)(65) are the only line left for B.

W(78) can not play directly as in Dia. B: because B(2)(4) stops the escape of the W stones. But W(92), capturing the five B stones, is the eventual gain promised by the superb W(60).

W wins by 2 points.

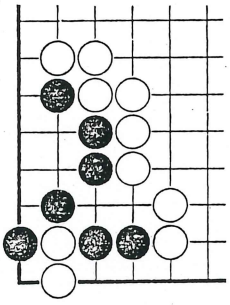






B to play ...
Seki would be
a fine solution.

W to play ...



NEW PROBLEMS

ONE SKIP HIGH APPROACH - LOW PT. OPENING

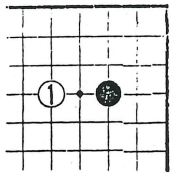
Dia. 1: This one skip high approach has its emphasis on the outside "influence" rather than the corner.

Dia. 2: B(1), standard response.

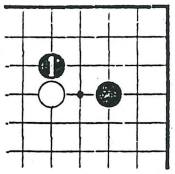
Dia. 3: W(1), natural continuation.

Dia. 4: An established joseki. B(3) may be played at a.

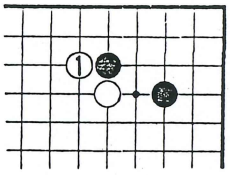
Dia. 5: W(1) variation is taken when it is desirable to get the W(5) extension, which is one further extended than the previous diagram. B(2) may again be played at a.



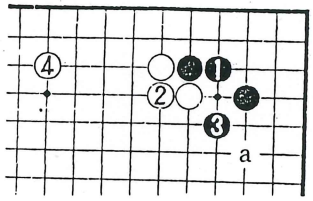
Dia. 1



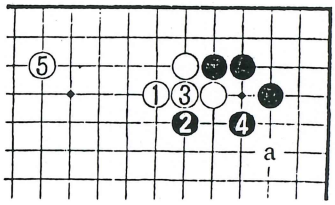
Dia. 2



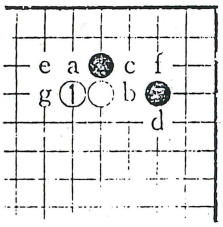
Dia. 3



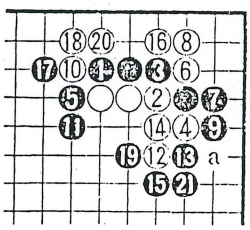
Dia. 4



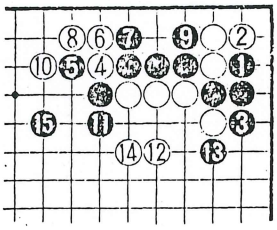
Dia. 5



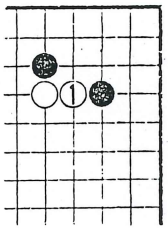
Dia. 6



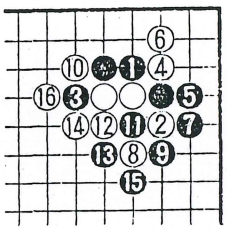
Dia. 7



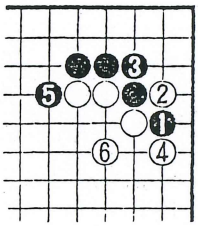
Dia. 8



Dia. 9



Dia. 10

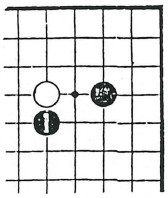


Dia. 11

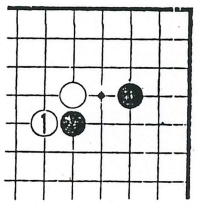
ONE SKIP HIGH APPROACH (continued)

Dia. 6: W(1) is a valid variation. If after B at a, W at b, B at c, W at d, B at e or f, are conservative but avoids complexity. After W at d, the B turn at g is the complex line.

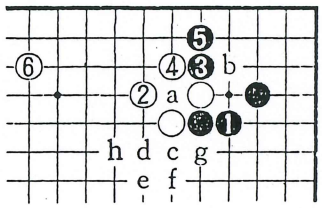
Dia. 7: This is the old joseki. W(20) may play at (21), B at a, before playing at (20).



Dia. 12

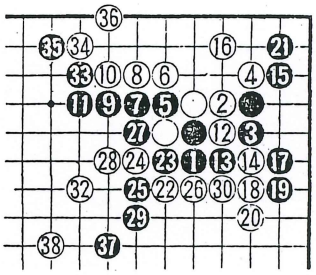


Dia. 13

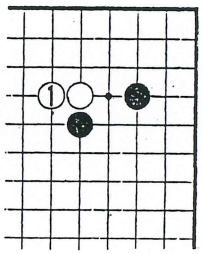


Dia. 14

Dia. 8: B(1) was started by Go Sei Gen. Because the general feeling is that this exchange favors B, this, so called "avalanche" joseki, has almost gone out of existence. Go Sei Gen himself continues to experiment and plays against his own discovery!



Dia. 15



Dia. 16

Dia. 9: W(1) gets directly into the "avalanche" joseki.

Dia. 10: B(3) starts the "small avalanche".

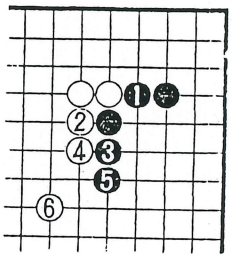
Dia. 11: B(1) is another valid variation.

Dia. 12: B(1) plays for the outside "influence".

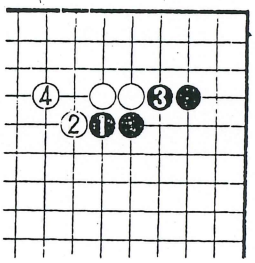
Dia. 13: W(1) is the standard response.

Dia. 14: W(2) at a is a little ponderous in structure after B at b. B(3) may take the variation at c, W at d, B at e, W at f, B at g, W at h. W(6) may be played elsewhere.

Dia. 15: B(1) variation is difficult and involved. B(19) may be played directly at (21). B(31) fills.



Dia. 17



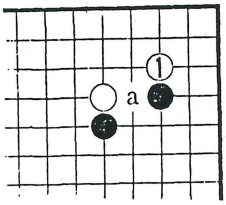
Dia. 18

Dia. 16: W(1) is not often played because it is a conservative line.

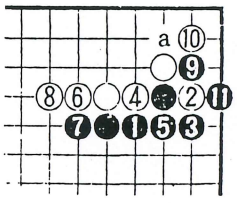
Dia. 17: B(1) - W(6) is an old joseki.

Dia. 18: B(1) is another variation.

Dia. 19: W(1) is valid if the ladder consideration is favorable to W after B at a and cuts. This leads into an involved line and therefore will be deleted at this time.



Dia. 19



Dia. 20

Dia. 20: B(1) is a safe line. After B(11), W leaves this situation because B's cut at a is only an end game play.

Dia. 21: B(1) is valid when the emphasis is on the outside "influence".

Dia. 22: B(1), played to avoid the "avalanche" joseki, is an innovation of the 9th degree master, Kidani.

Dia. 23: W(1) is the usual answer.

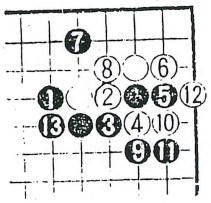
Dia. 24: B(1)(3) is the usual follow up. If W continues at a, B plays at b. If W plays at c, B responds with a. Therefore W usually leaves the situation after B(3) pending further developments. Kidani has even played B(3) at d. After which W at (3), B at e, W at f is the logical continuation.

Dia. 25: If W(1), B(2)(4) is the correct continuation.

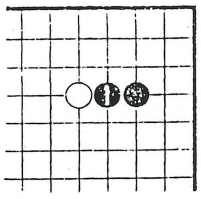
Dia. 26: B(1) is a conservative response, but valid. B(1) at a is poor after W at b.

Dia. 27: W(1) is the natural follow up. B usually continues at a.

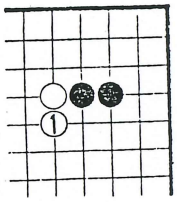
Dia. 28: B(3) is the correct structure locally speaking. B(3) may be played at the point two below B(1).



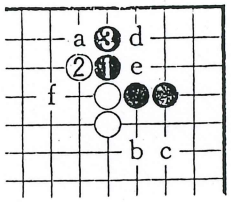
Dia. 21



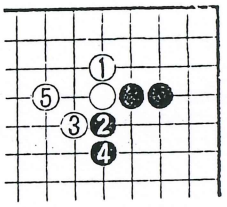
Dia. 22



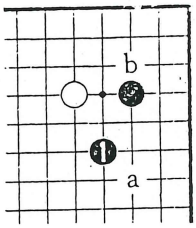
Dia. 23



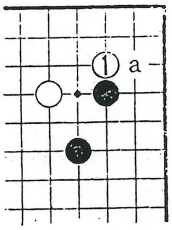
Dia. 24



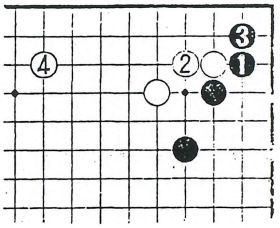
Dia. 25



Dia. 26



Dia. 27



Dia. 28

ONE SKIP PINCER AGAINST THE HIGH APPR.

Dia. 1: Of all the pincers against the high approach, B(1) is the most often played.

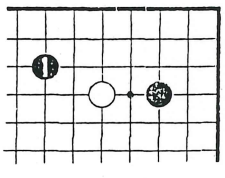
Dia. 2: W(1), usual continuation.

Dia. 3: B(1), maximum counter play. W(4), B(5), important. Joseki.

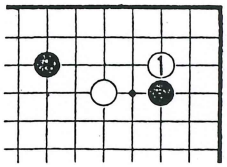
Dia. 4: B(1)(3) is valid if the ladder is favorable. When the ladder is unfavorable, B(9) must be played at a, W at b, B at c.

Dia. 5: W(1) is another "form" structure.

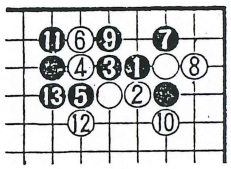
Dia. 6: Joseki. W(12) is the correct tesuji. Playing at a, would be poor.



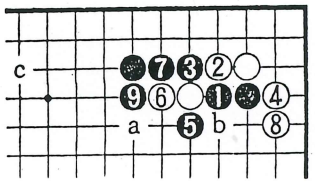
Dia. 1



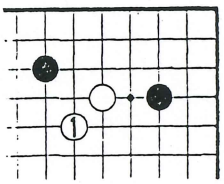
Dia. 2



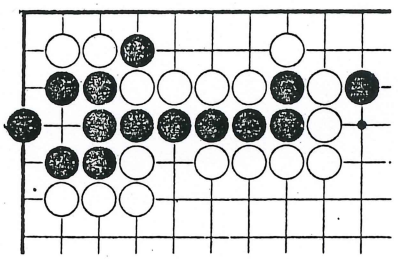
Dia. 3



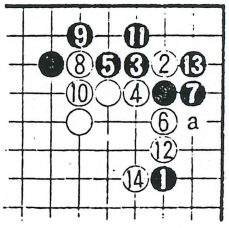
Dia. 4



Dia. 5



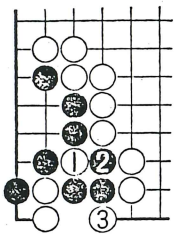
B to play ...

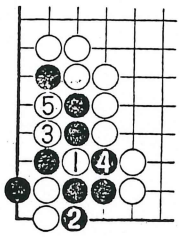


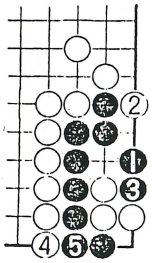
Dia. 6

ANSWERS TO PROBLEMS

W(1) is correct.
W wins in both diagrams.







B(1) is correct.
Seki.

Dia. 7: W(1) is also valid. If B at a, W at b, B at c, W at d, and this reverts back to a well known classical joseki.

Dia. 8: B(1) is a severe line. W(8) fills.

Dia. 9: B(1) variation, even.

Dia. 10: W(1) variation.

Dia. 11: B(1) plays for the corner. W(2) can vary to (3), B at a, W at (2), B at (6), to protect against W's play at b.

Dia. 12: If B(1), the usual exchange is through W(16). If B(13) is extended out to (14), B plays at a.

Dia. 13: W(1) is a severe line persisting in separating the B stones.

Dia. 14: B(1) is standard form. W(2) is necessary. The exchange through B(11) is orthodox.

Dia. 15: B(1) can also be considered. Even exchange.

Dia. 16: B(1) is a difficult line. This pincer is not fully analyzed.

Dia. 17: W(1) is a sound play. B usually responds at a.

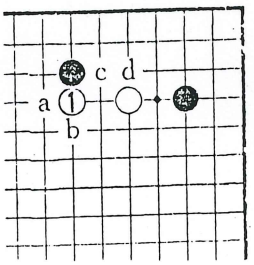
Dia. 18: W(1) joseki. B(6) at a, W at b, B at c, W at d, and this is poor for B.

Dia. 19: W(1) leads to B(8) exchange. This favors B.

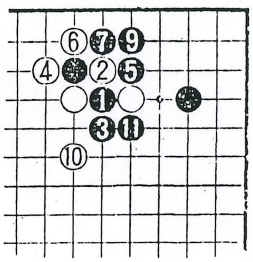
Dia. 20: W(1) is valid. a would be poor.

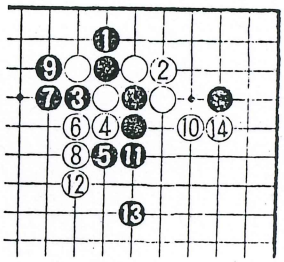
Dia. 21: Joseki. B(5) at (9) is poor because W at (5), B at a, W at b.

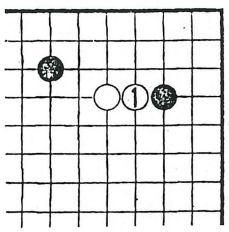
Dia. 22: B(1) is valid. Even exchange.

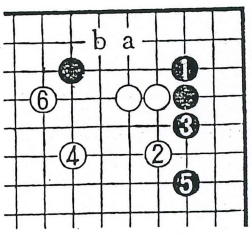


Dia. 7

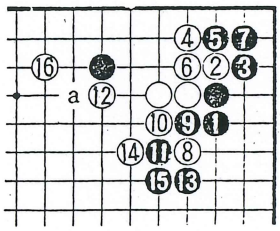

Dia. 8


Dia. 9


Dia. 10



Dia. 11



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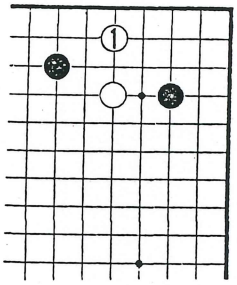
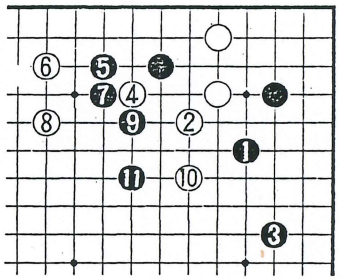
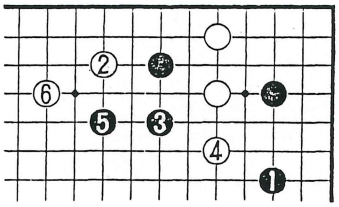
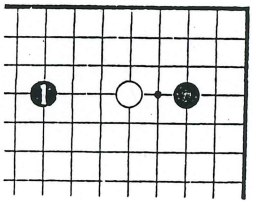
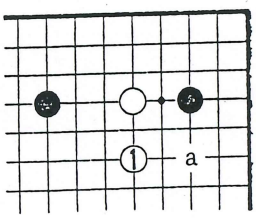

Dia. 13

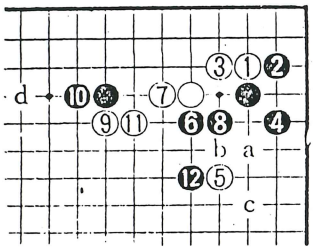

Dia. 14


Dia. 15

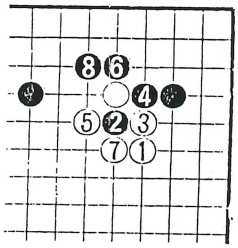

Dia. 16

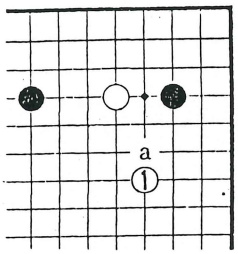


Dia. 17

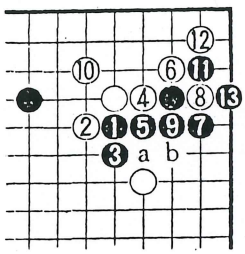


Dia. 18

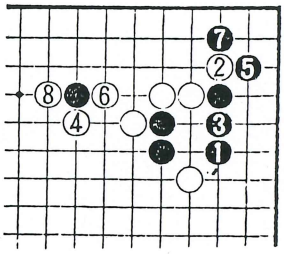

Dia. 19



Dia. 20



Dia. 21

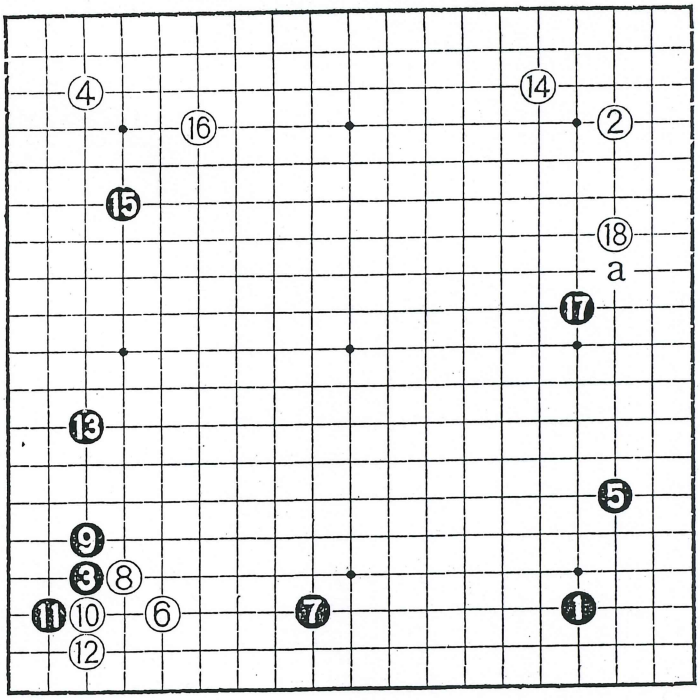

Dia. 22

Rin is one of the top young professional masters. Kikuchi (amateur 6th degree) is probably the top amateur player. To the many who are curious about how strong is an amateur in contrast to the professional, this game would be of particular interest.

The opening game through W(14) is comparatively calm and uneventful.

B(15) is a standard approach against the 3-3 corner opening and is played here to balance the B's position along the left side.

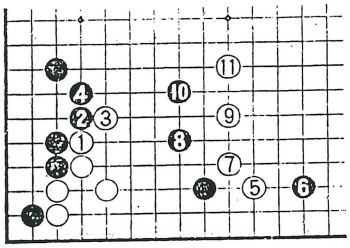
B(17) perhaps was better at a because it prevents W(18) and an ideal formation for W.



B(19) is an important positional play, having its effect over the whole board. Although a play at (34) is tempting, W would immediately play (19).

W(20) is in a cramped position after B(21).

Dia. A: W(20) should have followed this line of play.

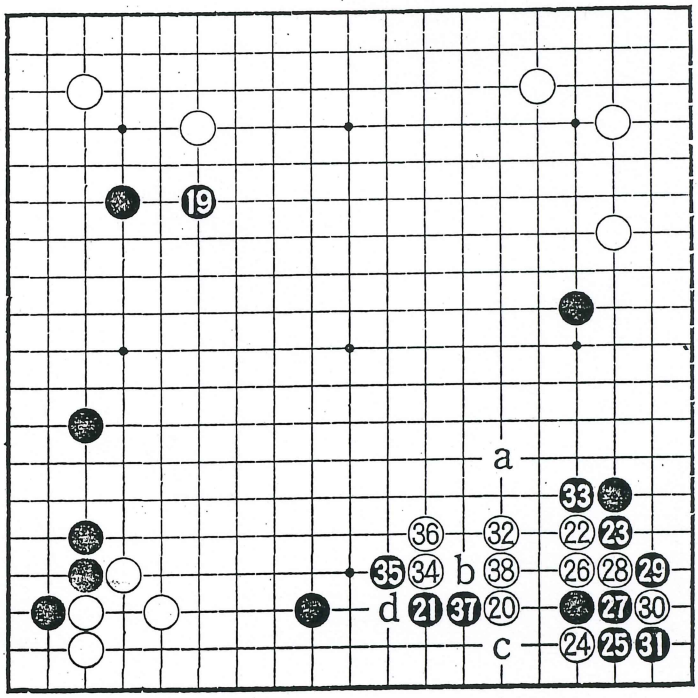


Dia. A

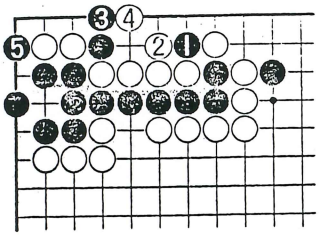
W(22)(24) is a standard tesuji.

B(35) should play directly at (37) and if W at (38), B attacks at a. Or if W at (38) is at b, B at c, W at d, B cuts at (35) and fights.

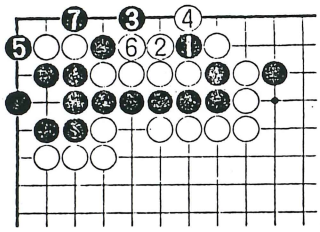
(to be continued)



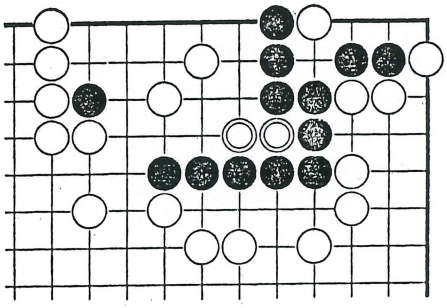
ANSWERS TO PROBLEMS



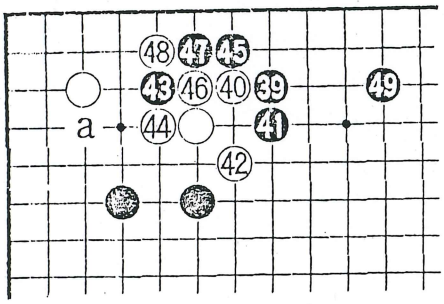
B(1)(3) is correct and B wins to live.



B(3), in this case leads to a ko fight. This is inferior to the above solution.



B to play and ko .....



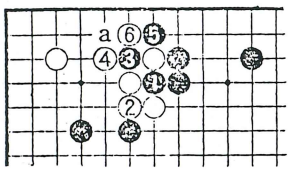
B(39) is a key attacking point.

W(40) at (46) is the usual form, but it seems overly patient. Besides, it leaves B with a play at a.

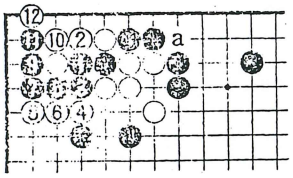
B(43) was questionable. It was better to simply extend out (49). Dia. B: B could have had this (1) choice. The threat to cut at a, and fight the ko, is a powerful pressure against W.

Dia. C: B(1) is not valid, because W's cut at a, allows W to win this semeai.

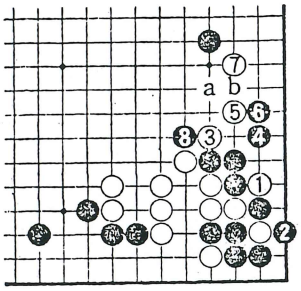
Because B(43) was questionable, W(40)(42) technique has succeeded after W(48).



Dia. B



Dia. C

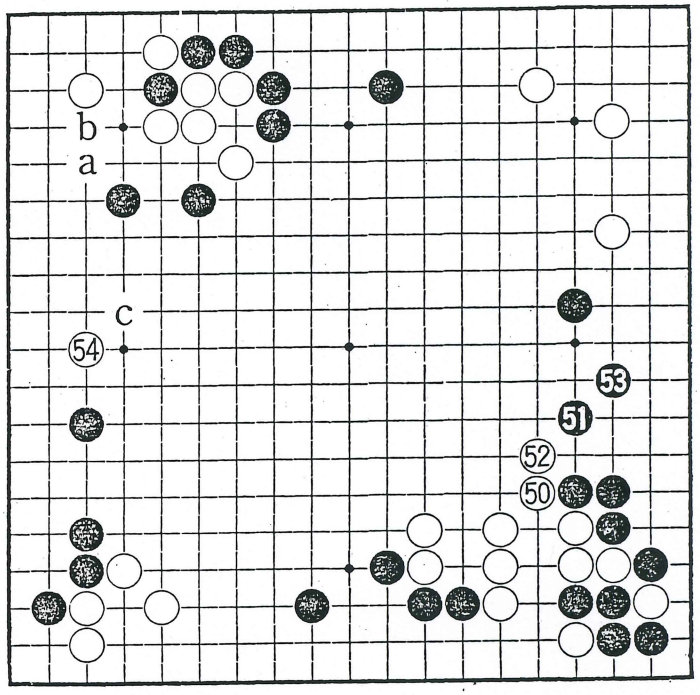


Dia. D

W(50) should invade immediately at (54). Therefore, B(51) is a conservative response that can even be labeled the losing play. B(51) should play at a, forcing W to respond and protect at c.

Dia. D: Against W(1)(3), B(4) is the calm reply and W's gain is negligible. Even if W(5) is played at a or b, B(8) cut remains & therefore, W's structure is unpleasant.

After W's (50)(52) with sente, W has just about equalized B's advantage of the initiative.

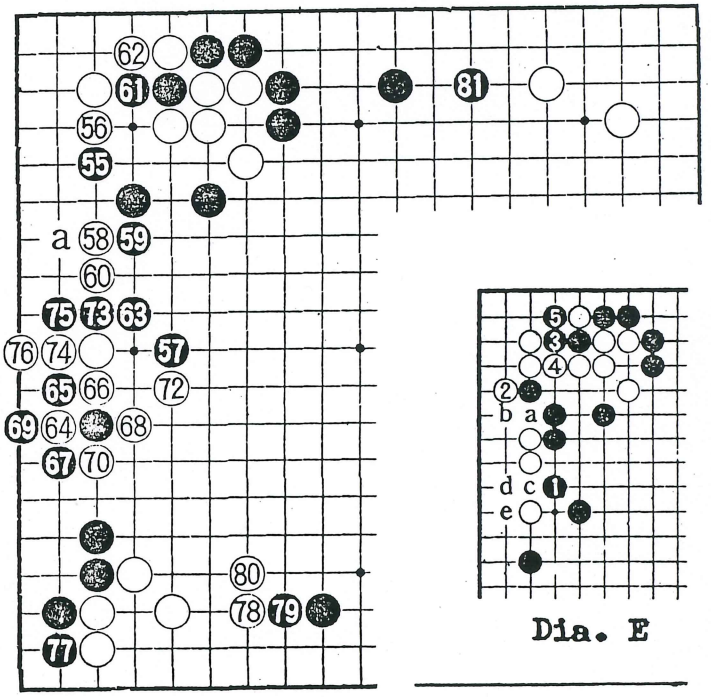


B(55) followed by (57) was poor strategic relationship. If B had intended to cap at (57), B(55) was better not played. Since B(55) was made, W(58) became an excellent play. Having made the B(55) play, it should be followed by a play at (60).

B(61) was played to prevent W from connecting on the left side, but this is a loss. Dia. E: B(1) and only after W(2), the proper timing is to pull out at B(3). W(4) has no choice. And after B(5), B still has the threat to play at a, W at b, B at c, W at d, and B cuts at e to capture the single stone.

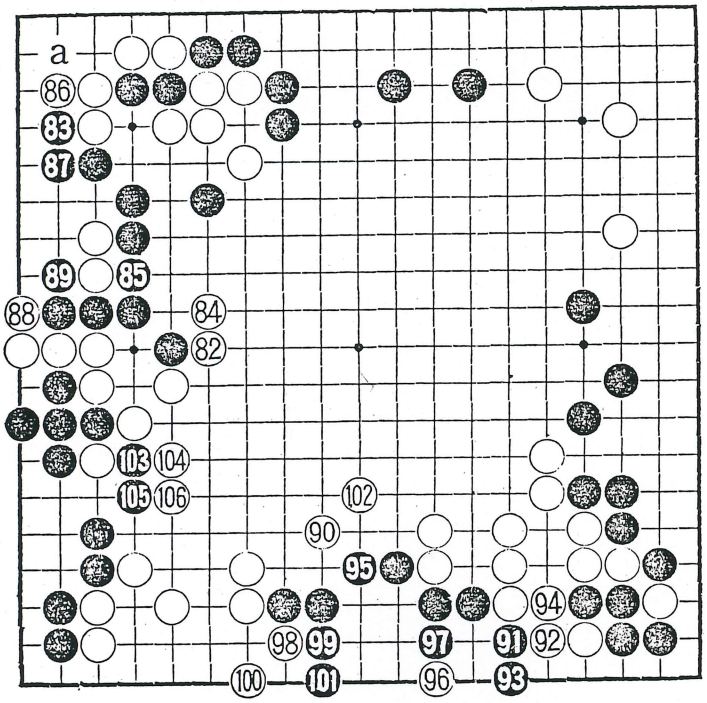
W beautifully resolves this difficult situation with the plays through W(72).

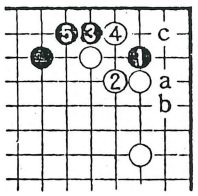
B(71) fills.



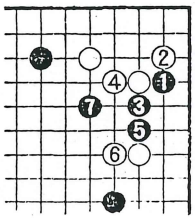
Dia. E

B(73)(75) cuts off the two W stones, but W at a, can still connect. B(81) is the last remaining big spot.

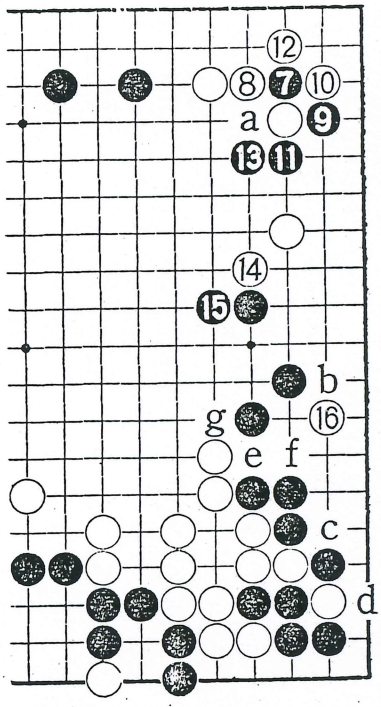




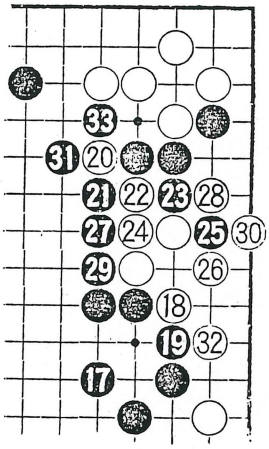
Dia. F



Dia. G



W(82) good spot. W's play through (102) is brilliant and forms a nice potential territory in the center.



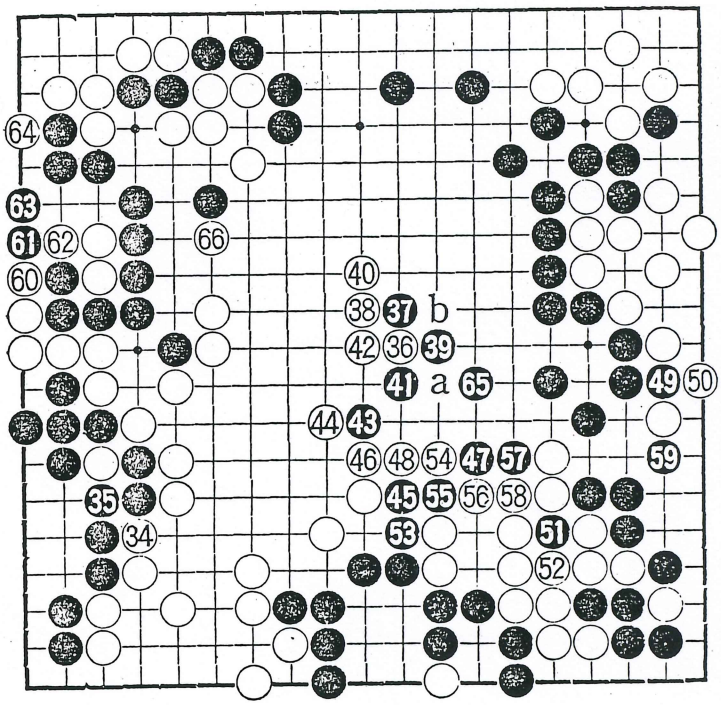
B(7) fights desperately to regain the edge.

If W(8) is played at a, Dia. F: B can choose to play B(3)(5) gain or play at a, W at b, and B at c for a ko fight.

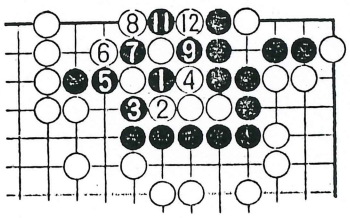
Dia. G: B could also have taken this standard variation.

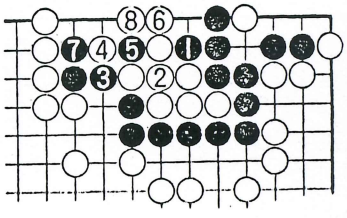
W(16) is high strategy. If B plays at b, W at c, B at d, W at e, B at f, and since W at g, is forcing, W's center potential is increased. On the other hand, if B protects B(17) somewhere above, the impact of W(18), as will be seen, is greatly increased.

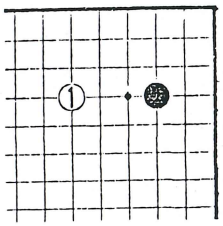
With the aid of W(18), W pulls a mauling play with W(20)(22). B's loss after W(32) was too great and since B(33) is gote, B has no hope of recovery and concedes after W(166).



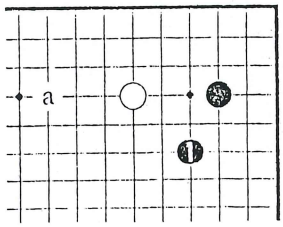
ANSWER TO PROBLEM: B(1) is correct. B(5) is an important sequence. W(10) fills. Dia. on right, B fails.



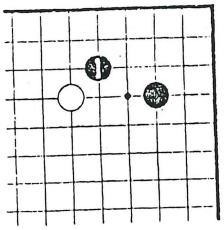




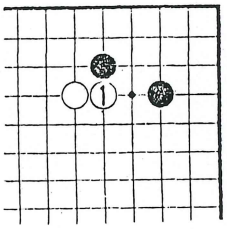
Dia. 1



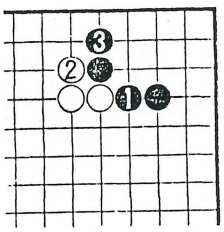
Dia. 2



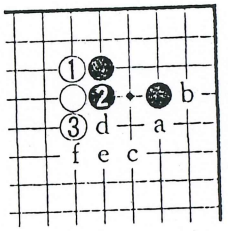
Dia. 3



Dia. 4



Dia. 5



Dia. 6

THE TWO SKIP HIGH APPROACH

Dia. 1: W(1) is played for the whole board relationship rather than this corner alone. Therefore it does lack full impact towards the corner stone.

Dia. 2: B(1) is an orthodox response. It aims at a pincer attack from the direction of a. This is not as severe as the more involved play like attaching at one point below the W stone. Therefore W may play elsewhere or extend to the side below the handicap point.

Dia. 3: B(1) plays for the corner points.

Dia. 4: W(1) is one of two valid lines.

Dia. 5: B(1)(3) reverts to the Kidani joseki. If B(1) pushes at (2), this leads to the very complex "avalanche" joseki.

Dia. 6: W(1)(3) is the other valid variation. W at a, B at b, is a future threat for W. W at c. is another threat, but W must be careful about B at d, W at e, and the B cut at f.

Dia. 7: B(1) pincer threatens to continue at a, W at b, and B at c.

Dia. 8: W(1) is an interesting suji. W's strategy is to settle the relationship with the right in order to attack the B stone on the left.

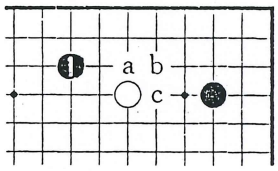
Dia. 9: After maximum plays, this exchange is even.

Dia. 10: B(1) variation is also standard.

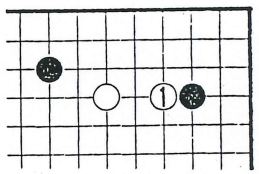
Dia. 11: If B plays elsewhere, W(1) is a severe continuation. B at a, W at b, is poor for B.

Dia. 12: Therefore B(1) is the maximum play. W continues at a, B at b, W at c, B at d, W at e, and B at f, is a joseki.

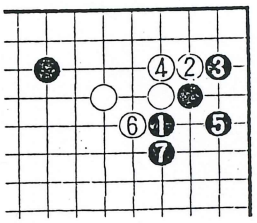
Dia. 13: W(4) is the strongest variation. W(17) pitches at (5). This exchange is even. W can either play with sente a and b, or play at c, depending on future developments.



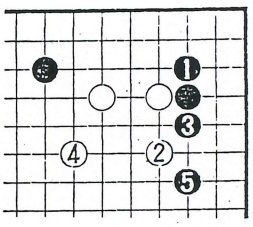
Dia. 7



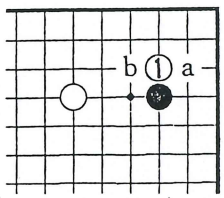
Dia. 8



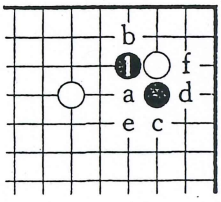
Dia. 9



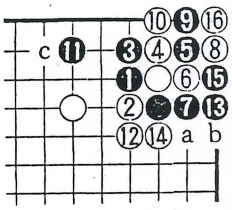
Dia. 10



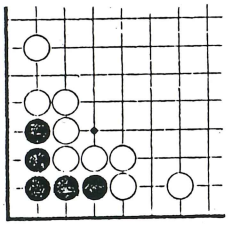
Dia. 11



Dia. 12

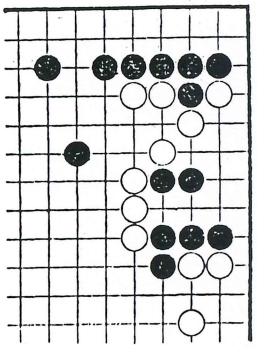


Dia. 13

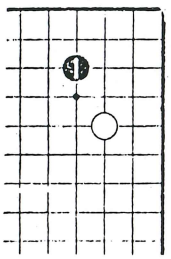


NEW PROBLEMS:

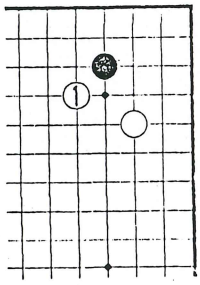
B to play and live ...



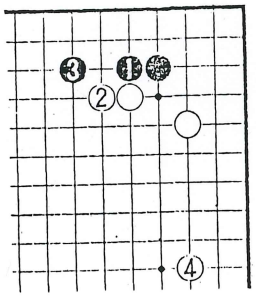
B to play and connect ...



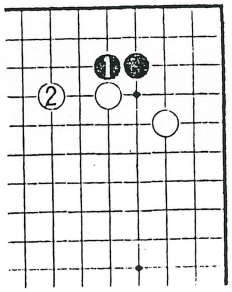
Dia. 1



Dia. 2



Dia. 3



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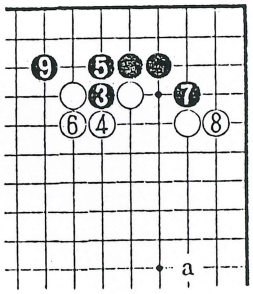
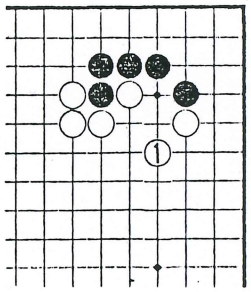


Dia. 5



Dia. 6

THE OFF POINT CORNER OPENING

Dia. 1: The W stone is called the "off point" corner opening. B(1) approach is usual. This position is identical to B's low point opening, W's small knight's approach and, B having played elsewhere, W now has the initiative in this corner.

Dia. 2: W(1) presses B and builds a potential territory on the outside.

Dia. 3: B(3) is the orthodox point to jump out. W(4), standard exchange.

Dia. 4: A more "lighter" technique for W is to jump out at (2).

Dia. 5: B(3), correct response. After B(9), W usually extends out to a.

Dia. 6: W(1) is another valid form.

THE BIG "SLANT" JOSEKI

Dia. 1: W(1) initiates a very difficult joseki, reputed to have a handred variation. Here, only a few major lines will be investigated.

Dia. 2: B(1), direct counter play.

Dia. 3: W(2) is the maximum play.

Dia. 4: This is the trunk line joseki.

Dia. 5: B(7) avoids the more difficult line at a.

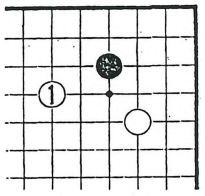
Dia. 6: B(13) fills. This exchange favors W slightly.

Dia. 7: B(5) can be played instead of at a, when it is desirable to play for the outside.

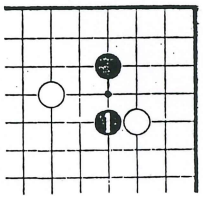
Dia. 8: For this variation, the ladder after B(9) must be favorable. Locally, this exchange favors W.

Dia. 9: B(1) variation.

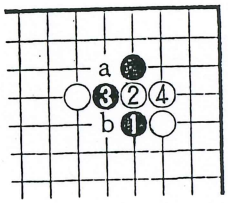
Dia. 10: This exchange favors W slightly to the extent that B has extended on the third line one more than necessary before jumping out at B(5).



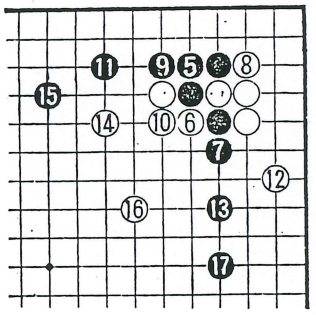
Dia. 1



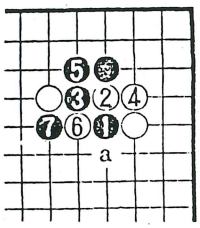
Dia. 2



Dia. 3



Dia. 4



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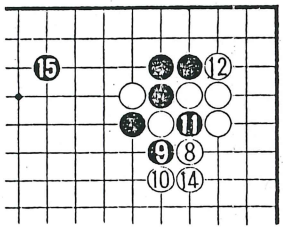

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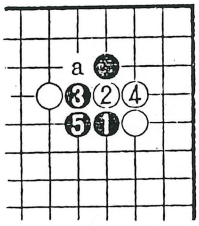

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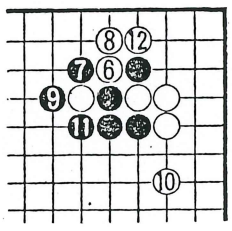

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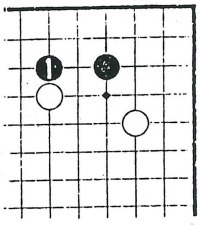

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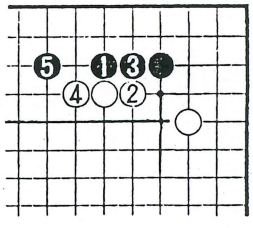

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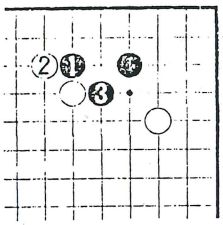

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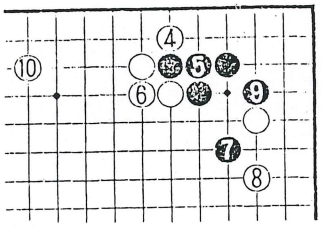

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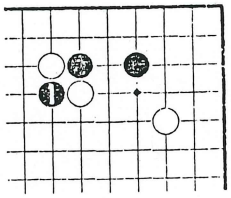

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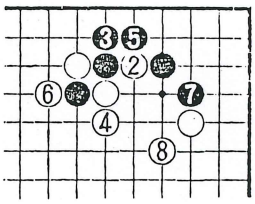

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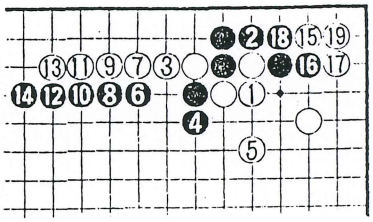


Dia. 15

THE BIG "SLANT" JOSEKI CONTINUATION

Dia. 11: W(2) emphasizes the left side.

Dia. 12: B(3) of Dia. 11 leads to this joseki.

Dia. 13: B(1) is another technique.

Dia. 14: Valid if W(6) ladder is favorable.

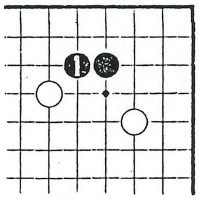
Dia. 15: When the ladder is not favorable, W (1) is correct. B(6) is an over play and loses the corner group. The correct joseki at B(6), is to fortify at (16) and W plays at (6).

Dia. 16: B(1) is a calm technique.

Dia. 17: W(2) is form. When compared to the exchange with W(2) at a, this structure is better for W.

Dia. 18: B(1) is another variation. If W next extends to a, this converts to the pincer joseki which follows.

Dia. 19: W(2) is the usual line of play.



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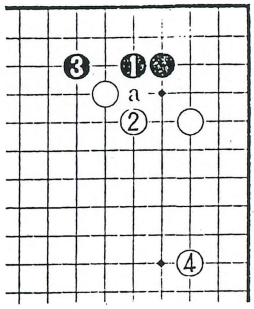

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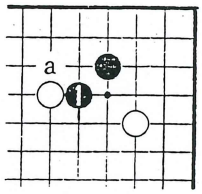

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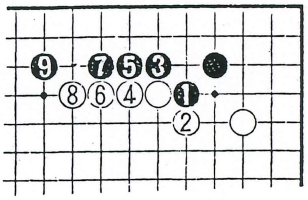


Dia. 19

THE ONE SKIP PINCER VARIATIONS

Dia. 1: W(1), the one skip, is the severest of the pincers.

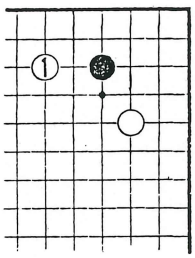
Dia. 2: The exchange starting with W(2) is one of the standard classic joseki.

Dia. 3: W(1) is the standard follow up threat.

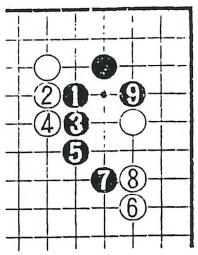
Dia. 4: If W(1) simply extends, B(2)(4) eliminates the threat at a.

Dia. 5: B(3) variation.

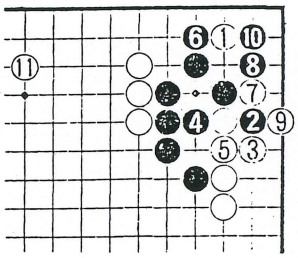
Dia. 6: B(2) is the related technique. Even exchange.



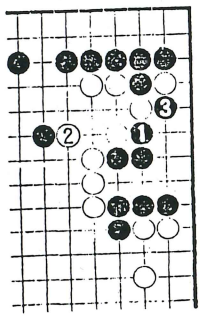
Dia. 1



Dia. 2

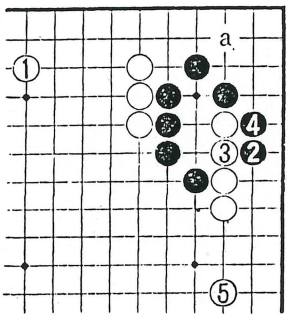


Dia. 3

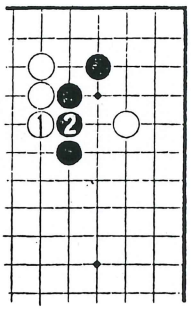


ANSWER TO PROBLEM

B(1) is the correct tesuji. Since W(2) is forced, B (3) connects. If W(2) at (3), B cuts at the point right of W(2).



Dia. 4



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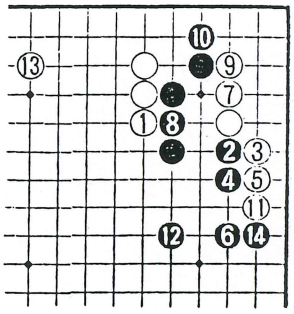

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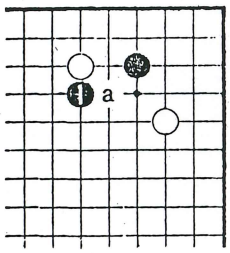

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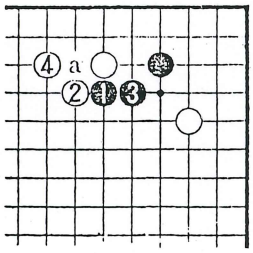

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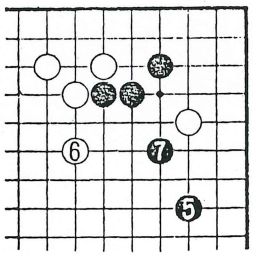

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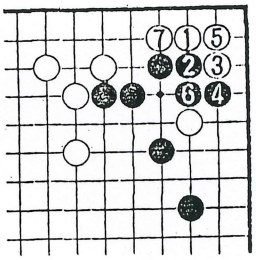

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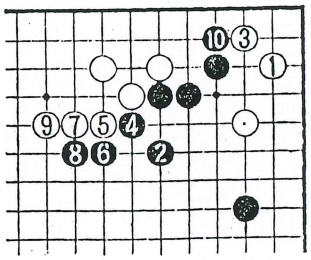
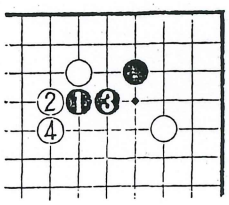


Dia. 11

THE ONE SKIP PINCER JOSEKI CONTINUATION

Dia. 7: B(1), a stronger technique than at a.
Dia. 8: W(4) protects against the cut at a.
Dia. 9: Even exchange.
Dia. 10: Although an end game threat, W(1) is the key play and diminishes this B territory.
Dia. 11: W(1) is also valid. Even exchange.
Dia. 12: W(4), valid variation.
Dia. 13: Standard exchange.
Dia. 14: B(3) is a valid continuation.
Dia. 15: Standard exchange.
Dia. 16: Valid variation.
Dia. 17: B(1), a valid line of defense.
Dia. 18: B(3), a startling continuation.
Dia. 19: Even exchange.
Dia. 20: B(3) is orthodox form.
Dia. 21: B takes a sound line of defense and threatens to attack one of the W groups.
Dia. 22: For example, if W(1), B(2)(4). If W(1) protects the other side, B attacks from the direction of (1).
Dia. 23: B(1) looks clumsy but is valid.
Dia. 24: W(2) correct. This exchange is one of the classic joseki.
Dia. 25: B(1)-(5) is one of Kidani's joseki.



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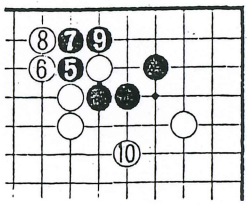

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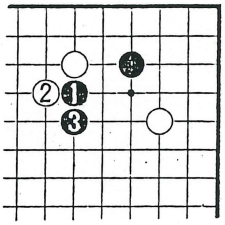

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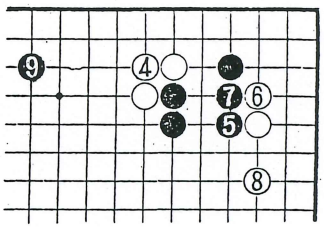

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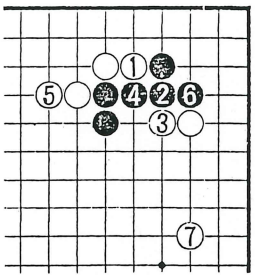

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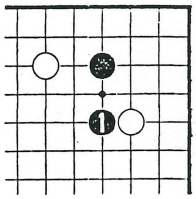

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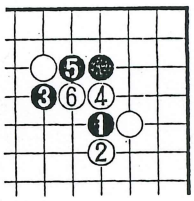

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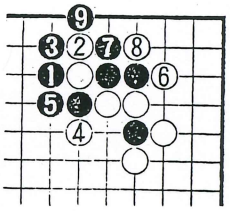

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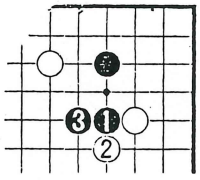

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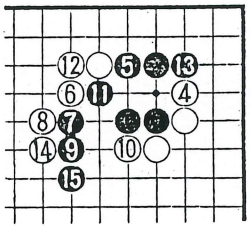

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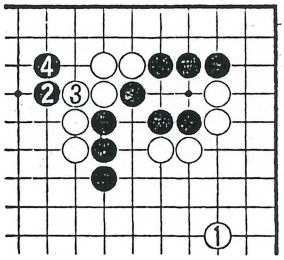
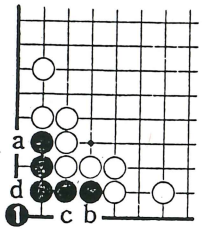


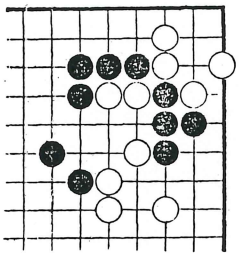
Dia. 22

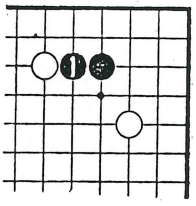
ANSWER TO PROBLEM

B(1) is correct. B(1) at a, leads to W at b, B at c, and W at d, for a ko.



B to play ...





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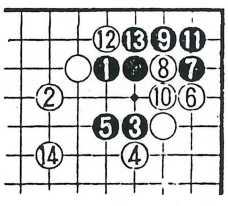
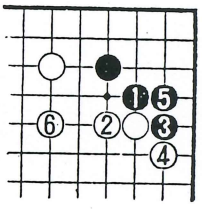


Dia. 24



Dia. 25

HONINBO SHUSAI (W) vs KARIGANE(B) (7th degree at this time Sept. 1926)

Shusai and Karigane were both students of Shuyei. Shusai was chosen to take after the house of Honinbo. These two arch rivals had met twice in two major matches, winning a game a piece. This was the third and most important match. Shusai representing the Japanese Go Academy was challenged by the rival Academy Kisei Sha represented by Karigane. The very survival of the Japanese Go Academy rested on the outcome of this one game. The time allotment was 16 hours each with a number of adjournments.

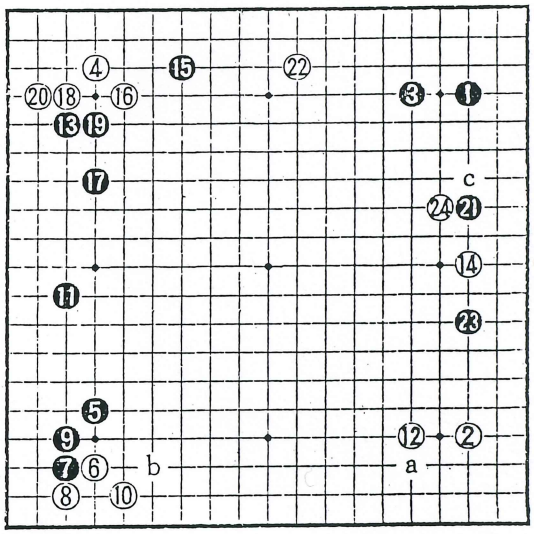
W(2), placed in the identical position with B(1), is a favorite opening of Shusai.

The opening game started placid enough and gave no hint of the savage battle ahead.

W(12) should not close at (13) because B plays at a and threatens the severe continuation at b. W's strategy is to play at (12), allow B(13), and get to play (14). W(14) is the biggest and ideal development to the side.

If B protects in the area of (22), W extends out to c.

B(23) could have chosen the more unpredictable continuation starting with the attack at b.



If B(25) at a, W draws back to b and threatens either the cut at (25) or the cap at (30).

W(28) begins W's daring strategy to build a huge potential with W(36).

B(39) creates a rythmic sequence to protect at B(41).

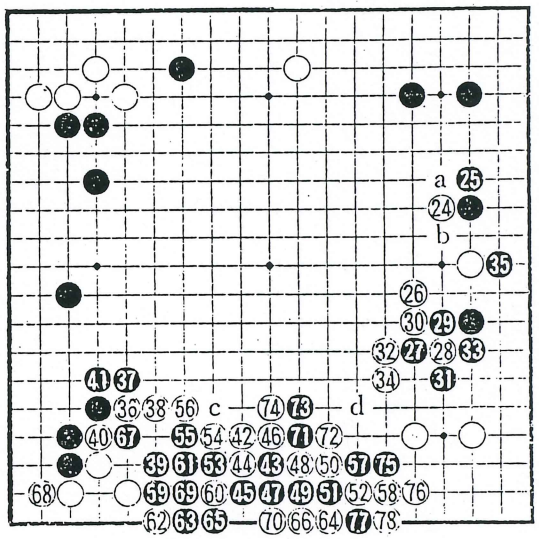
W(46), if played as in Dia. A: B(2) threatens the weakness at a and therefore the survival of this B group is not difficult.

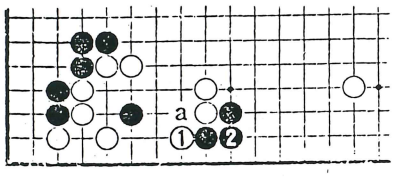
If B(47) at (48), W would now press at (60).

W(48) seriously goes after this B group. Everyone had expected deep far reaching strategy with subtle nuances. Who could have foreseen this brutal slugfest.

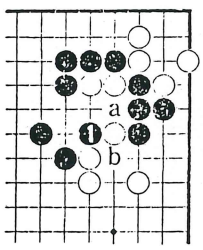
W(62), B(63) and then W(64) takes away the eyes from this B group. But the W's structure, with B's cut at (71) seems full of weaknesses.

B(73) threatens c and d both simultaneaously. Therefore W(74) protects both and is the only play. The big question now is whose reading is right, Shusai or Karigane?





Dia. A

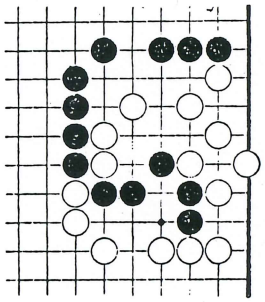


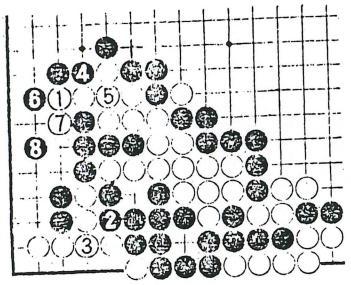
ANSWER TO PROBLEM:

B(1) is correct. If W at a, B at b, and if W at b, B at a.

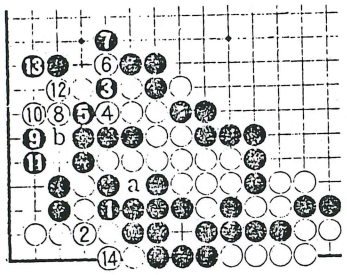
NEW PROBLEM:

B to play ....

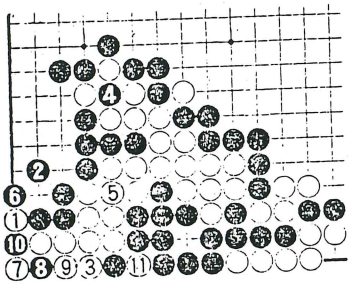




Dia. B



Dia. C

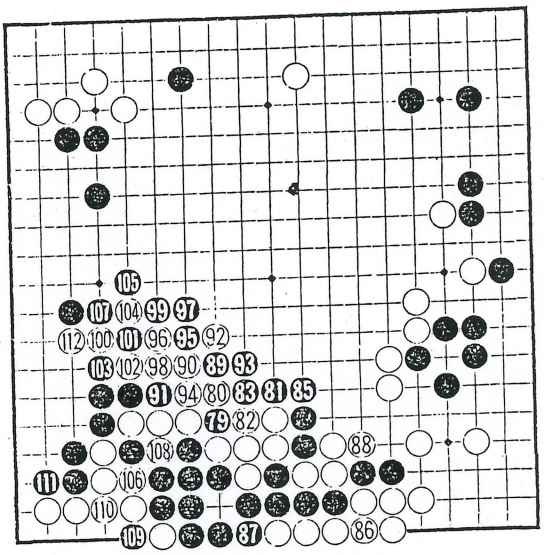


Dia. D

B(79) through W(100) leaves no room for variation.

W(106) is the dangerous point. Dia. B: W(1) leads to disaster. On the other hand, if B(101) is played as in Dia. C: Since B can not press at a, W(8) becomes valid and wins this race. B (11) at b is not valid because W at (11) wins for W.

Therefore B(101)-(105) is the only line open. W(106) leading to a semeai fight with the lower B group, is also forced. This semeai looks unpleasant for W because a ko fight is involved and B's gain on the outside offsets W's win in this race.



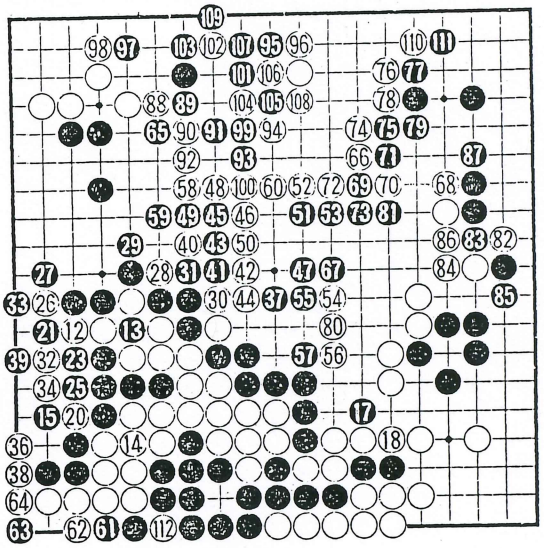
W(12) is the marvelous and tough play.

Dia. D: W(1) leads to a double ko and this B group is captured. But since B gets to fortify at (2) and gains an outside wall without a residue of unpleasantness, W would not have gained an advantage in this exchange.

Therefore W(12) is a play that purposefully do not accept the semeai win in order to continue the threat on the broken B's outside wall.

W(16), B(19), W(22) take the ko. W(24) fills.

B(35) fills.



The result after W(36) makes the daring W (12) play a success. What looked like a substantial B's outside wall has become vulnerable to attack and the semeai of the lower portion is at worst, a seki position for W.

This tactical battle was the decisive part of this frightening game.

B(113) takes back. W(114) at (61).

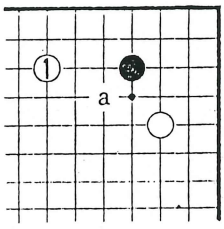
W wins because B runs out of time.

OFF POINT: TWO SKIP PINCER

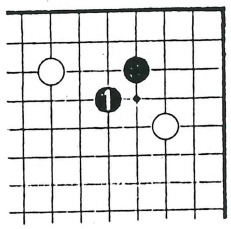
Dia. 1: W(1) threatens the closure at a. B should avoid this.

Dia. 2: B(2) is the most straight forward response.

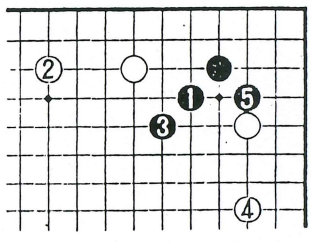
Dia. 3: B(1)(3) avoids being hemmed in and B(5) protects the corner. This is the standard exchange. B(3) may press from left & below point of the "off point" W stone or pincer from the direction of (4).



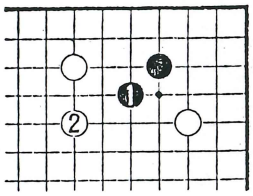
Dia. 1



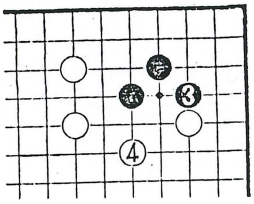
Dia. 2



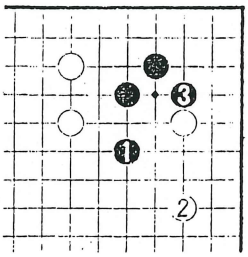
Dia. 3



Dia. 4



Dia. 5



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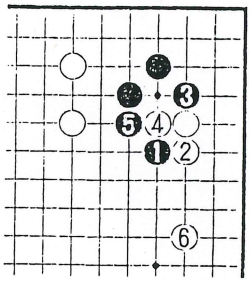
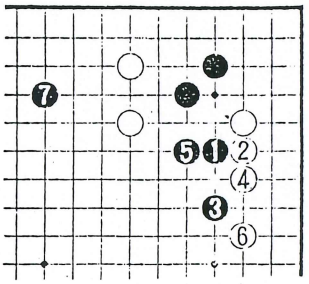


Dia. 7



Dia. 8

Dia. 4: W(2), variation.

Dia. 5: B(3) is a safe play. W(4) lightly encloses the corner.

Dia. 6: B(1)(3), valid variation. Even.

Dia. 7: B(1), valid technique. Even.

Dia. 8: In this variation through B(7), B actively controls the play.

Dia. 9: W may protect in this direction with (2).

Dia. 10: B(3)(5) is a sound line of play.

Dia. 11: W(1) can be played to avoid B(5) of Dia. 10. B can press (2)(4) against this W group.

Dia. 12: B(1)(3), valid variation.

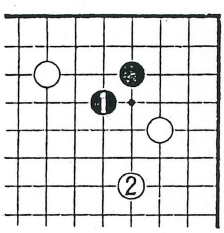
Dia. 13: B(1) can be played immediately. B gets to attack from (5). If W (4) protects at a, B at b, W at c, and B gets to attack this group with d.

Dia. 14: In this situation where W has an additional stone, B(4)(6) is the standard joseki.

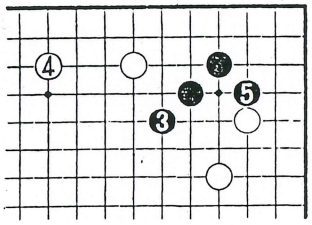
Dia. 15: B(1), a standard technique.

Dia. 16: Orthodox exchange.

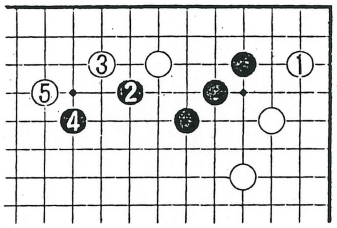
Dia. 17: If W(1), B(2)-(8) is one joseki variation.



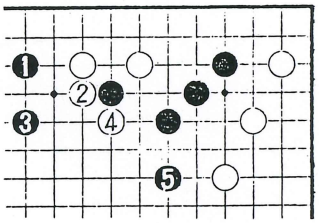
Dia. 9



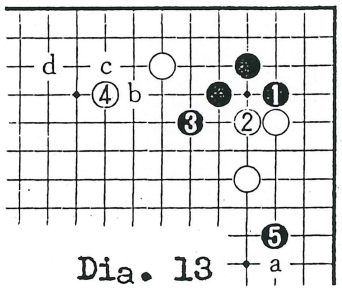
Dia. 10



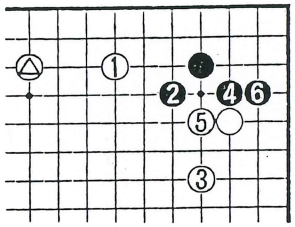
Dia. 11



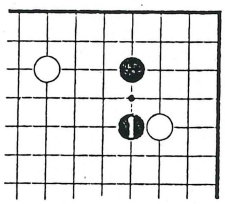
Dia. 12



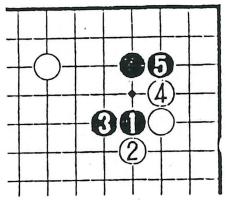
Dia. 13



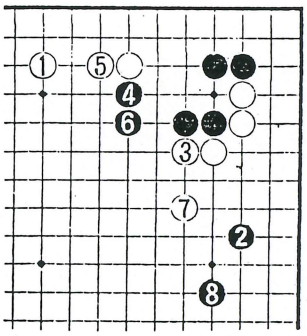
Dia. 14



Dia. 15



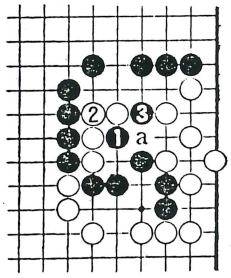
Dia. 16

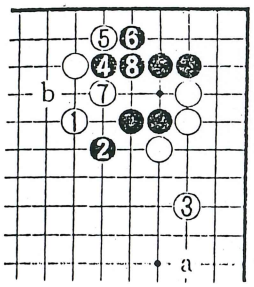


Dia. 17

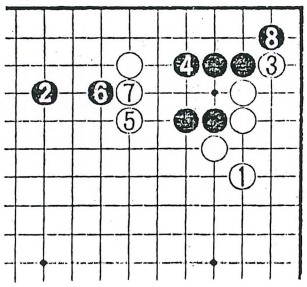
ANSWER TO PROBLEM:

B(1) is correct. If W(2), B(3) cuts off the four W stones. If W (2) is played at a, B at (2) captures the two W stones in a "snap-back" position.





Dia. 18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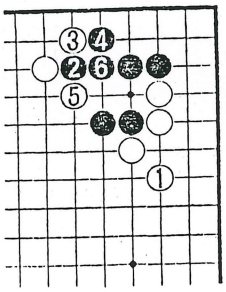
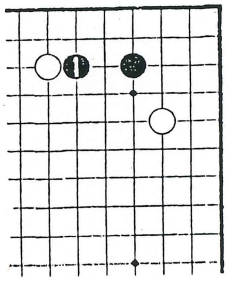

Dia. 20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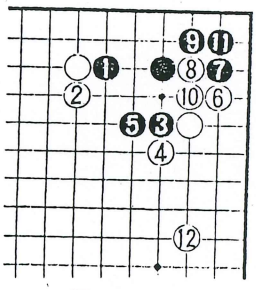
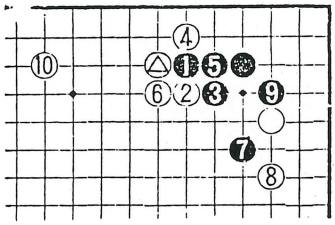
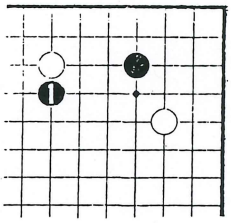
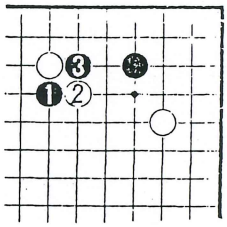

Dia. 22


Dia. 23


Dia. 24


Dia. 25

Dia. 18: W(1) is a valid variation. B(2) is the correct form to avoid closure. B(4)-(8) is now a stable group. And threatens the attack from a and the attack on the other W group following the threat to cut a b.

Dia. 19: W(1) can also be considered. The exchange through B(8) is even.

Dia. 20: B(2) is a safe line of play.

Dia. 21: B(1) is also a valid technique.

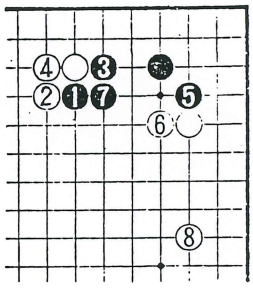
Dia. 22: If W(2), B(3)(5) follows the orthodox method to come out. After W(12), B can now attack the two W stones.

Dia. 23: Reverts to the "big slant" joseki.

Dia. 24: B(1), at times, could be interesting.

Dia. 25: If W(2), B(3) and the continuation can be found on the section on the "big slant" joseki.

Dia. 26: W(2)(4) is a calm orthodox response. The exchange through W(8) is even.


Dia. 26

OFF POINT: TWO SKIP HIGH PINCER

Dia. 1: W(1) emphasizes the center "influence" and threatens to enclose with a play at a.

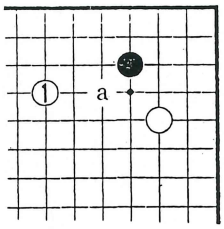
Dia. 2: B(1), usual response.

Dia. 3: If W(2), B can play elsewhere after making the B(3), W(4) exchange.

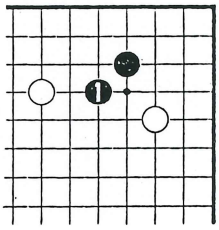
Dia. 4: If W(2), B(3)-(9) is the sound line of play and this exchange is even.

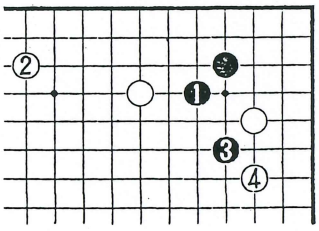
Dia. 5: W(2), a possibility.

Dia. 6: B(9) is correct. The exchange through W(14) is even.



Dia. 1


Dia. 2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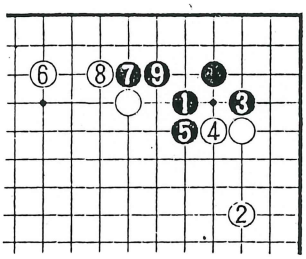
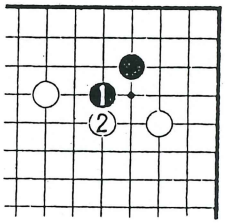
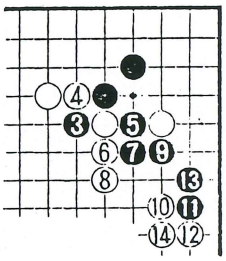
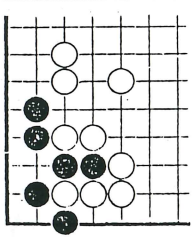

Dia. 4


Dia. 5


Dia. 6



NEW PROBLEM:

B to play and live ...

THE GO LETTER NO. 11

(Vol.II)

OFF POINT: CONTINUATION

Dia. 7: B(1) is not valid. W(18) completes the capture.

Dia. 8: B(1)-(5) leaves a play in the corner. Not good.

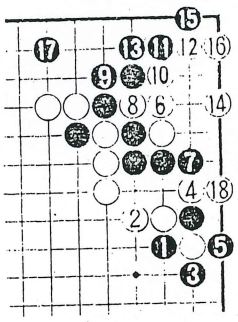
Dia. 9: W(1)-(11) lives in the corner.

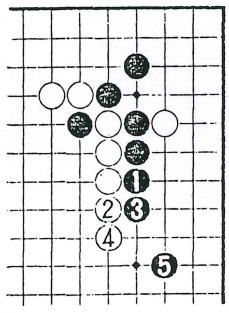
Dia. 10: If B(1)(3) and tries to take away W's eyes, W(4)(6) can not be stopped without jeopardizing the B stones.

Dia. 11: B(1) is a light technique with a pert quality.

Dia. 12: W(2)(4) is the correct form and the exchange through B(7) is even.

Dia. 13: W(2) is poor because B seftly gets a stable formation through B(9) and begins the attack from (11).


Dia. 7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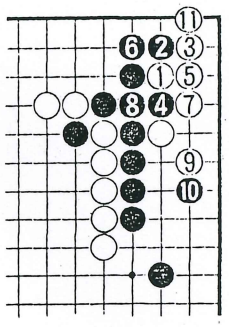
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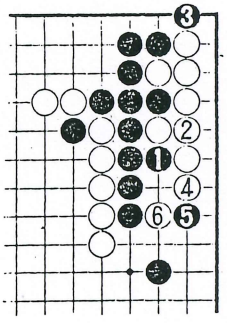
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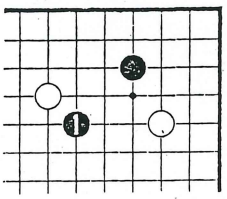
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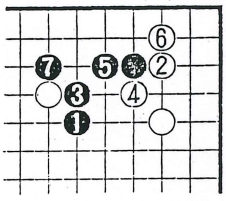
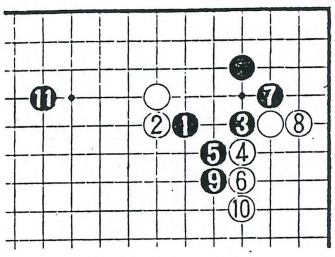

Dia. 12


Dia. 13

OFF POINT OPENING: THREE SKIP EXTENSION

Dia. 1: The idea behind W(1) is to protect oneself before attacking with a pincer at a. This formation differs from W at b, in that it leaves the possibility of a B attack at c.

Dia. 2: B(1) is the soundest line.

Dia. 3: If W were to protect, this W (1) is the most usual.

Dia. 4: W may play elsewhere and allow the severe B(1) invasion. W at a, is the standard resolution against B(1).

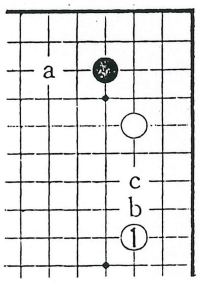
Dia. 5: B(1) is another form and the threat is still at a.

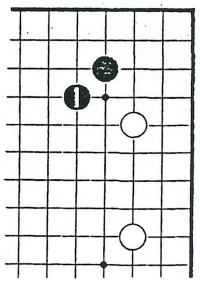
Dia. 6: W gets the (2)(4) exchange with sente to alleviate the severity of B's invasion at a and can play elsewhere.

Dia. 7: B(1) is a definite possibility. W naturally counters with (2) because the humiliation of filling at (3) is inconceivable.

Dia. 8: Against W(4), B(5) is the strongest line and the exchange through B(11) would be the logical outcome.

Dia. 9: W(1) can be played if the ladder is favorable. Eventually W(23) captures the corner but B's gain on the outside amply balances this exchange. W(17), B(20) take ko.


Dia. 1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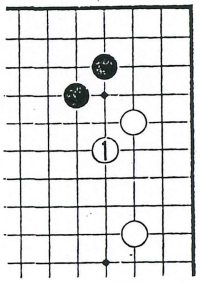
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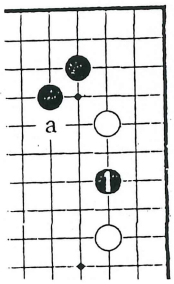
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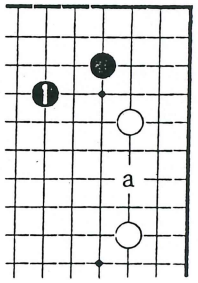
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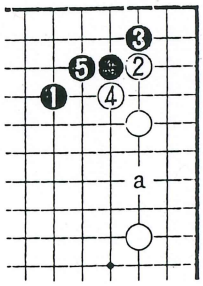
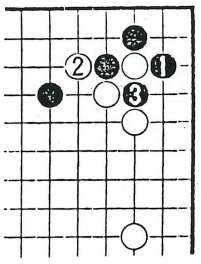

Dia. 6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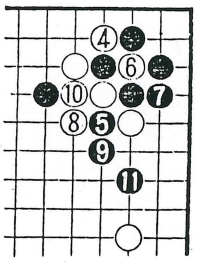
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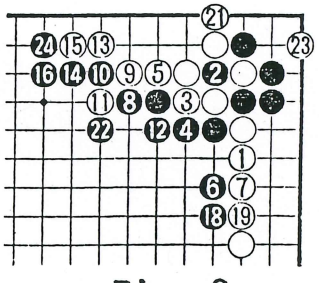
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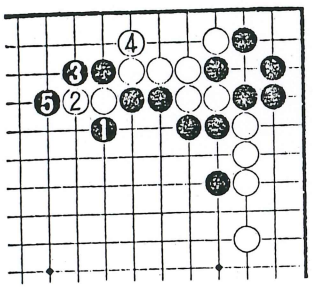

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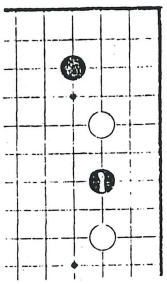

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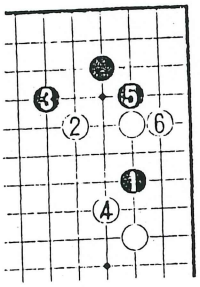

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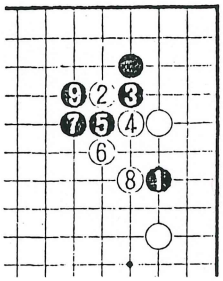
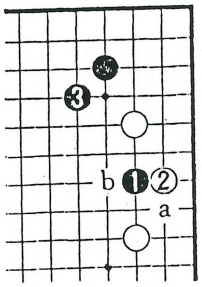
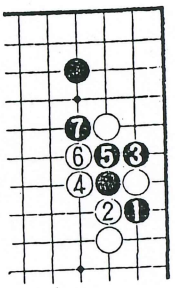


Dia. 13



Dia. 14



Dia. 15

Dia. 10: If B(1)-(5) ladder is valid, W is lost.

Dia. 11: B(1), the immediate invasion, can be played.

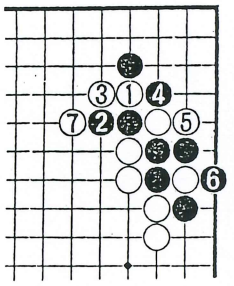
Dia. 12: Through W(6) is joseki. The idea behind the B(1) invasion is to get to fortify (3)(5) with sente, sacrificing the B(1) stone and to get the initiative to play elsewhere.

Dia. 13: W(2) is a slight loss, locally speaking, but W now has the sente to play elsewhere.

Dia. 14: W(2) is a valid variation. B(3) threatens to play next at a. W therefore usually protects at b.

Dia. 15: The validness of B(1) depends on the ladder.

Dia. 16: If W(7) captures in a ladder, B(1) of the previous diagram is not valid.



Dia. 16

THE FOUR SKIP EXTENSION

Dia. 1: This bigger extension means that W is more vulnerable to invasion but has a bigger potential.

Dia. 2: B(1) again is a sound continuation.

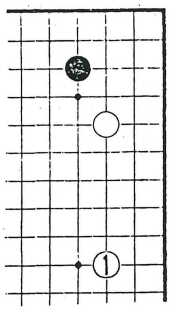
Dia. 3: Although W(2) is gote, the exchange is even.

Dia. 4: If B(1), W(2) maneuvers a response thru B(7) to play elsewhere. If B(7) is neglected, W attacks from a.

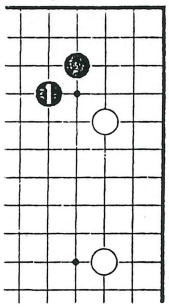
Dia. 5: B(1) is often played too. B next threatens an invasion at a.

Dia. 6: In this formation, W stabilizes this W group with the technique beginning with W(2).

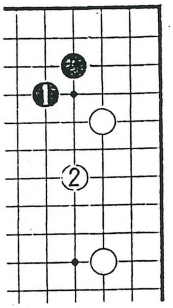
Dia. 7: B(1) is not valid. This illustrates the meaning of the W(2) play in the previous diagram. B(5) fills.



Dia. 1



Dia. 2



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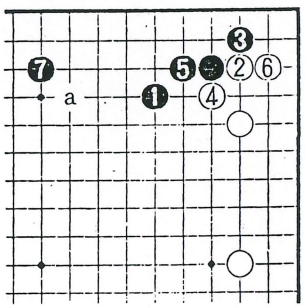
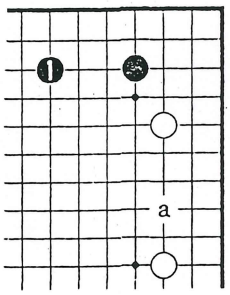
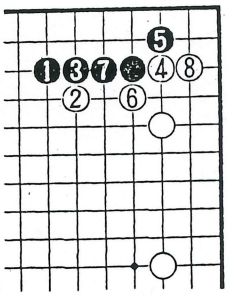


Dia. 4



Dia. 5



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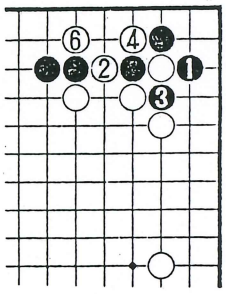
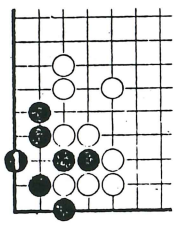


Dia. 7

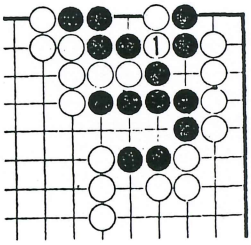


ANSWER TO PROBLEM:

B(1) is the correct play. W gets to capture the two B stones, but B captures back the one stone to live.

NEW PROBLEM:

B to play and live ...



INSEKI vs SHUSAKU (B) "THE RED EAR GAME"

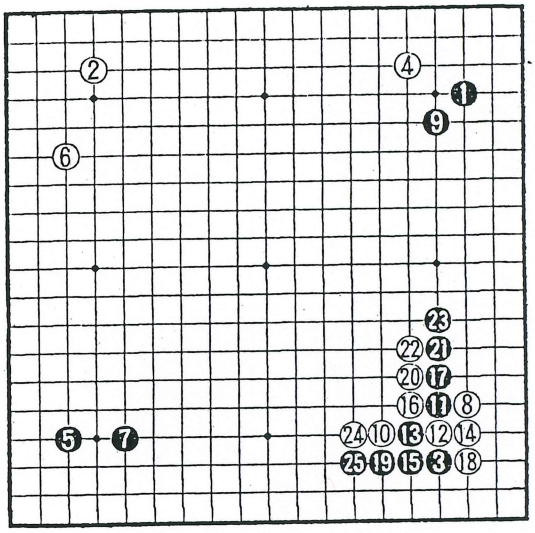
Inseki was the famous rival of Honinbo Jowa. This old master, 8th degree, gave the 18 year old Shusaku, then 4th degree, two stones handicap. But after the 102nd play, that game was adjourned and the handicap was reduced to give Shusaku just the first play or B. This judgement was more than verified when Shusaku proceeded to win all of the three games played. This is the first of that series of games.

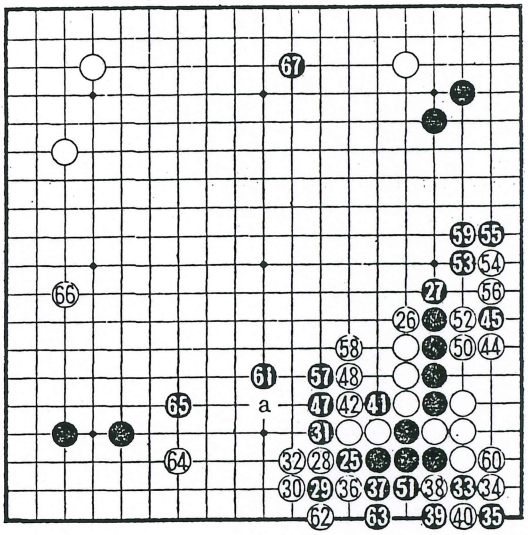
Shusaku is called the "great genius of Go". Although he died when only 34 years old, he left an unmatched record of winning all of his 19 Oshiro Go Match Games, which were the major tournament games of that time.

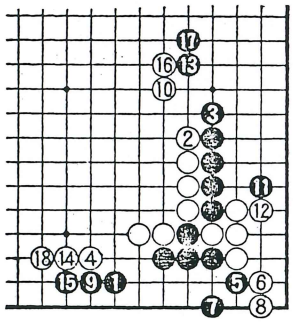
B(1)(3)(5) opening is Shusaku's invention.

W(10) initiates the difficult "big slant".

B(25) falls into one of the many pitfalls in this joseki, reputed to have a hundred variations.







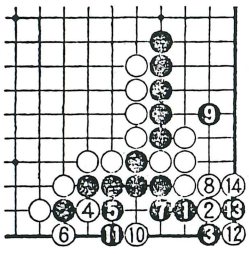
Dia. A

Dia. A: B(1) is the correct play. The exchange through W(18) is joseki.

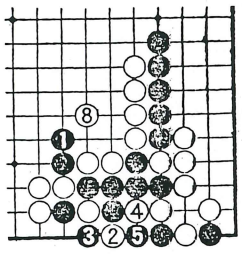
After W(28)(30), B is in a difficult position. B(33)(35) is an emergency tactical manuever, which verifies B's uncomfortable predicament.

B(31) is necessary.

Dia. B: B(1)(3), directly, leads to a near hopeless situation for B. B needs an extra play to make it the "main event" ko fight.



Dia. B



Dia. C

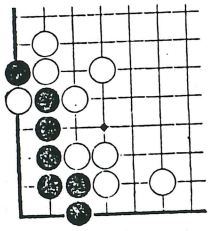
B(41) sacrifice must be made for ko threats.

Dia. C: B(1) is bad because W(2) forces a sequence of plays; W(6) captures at (2), B(7) takes back, and W(8) handily eliminates the ko fight and kills the B group.

W(60) is a big play, promising the W(62) with sente.

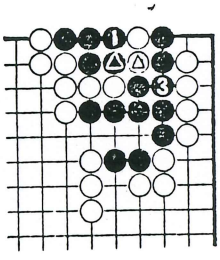
B(43), W(46), B(49), take ko.

NEW PROBLEM: W to play and kill ...



ANSWER TO PROBLEM IN NO. 12

W(2) pitches. B(3) is the important play. W(4) captures the five B stones. Now B(5) is played to capture two W stones.



B(67) should be countered with W(68). B (69), attacking from the corner, is correct.

W(70) is a key center position.

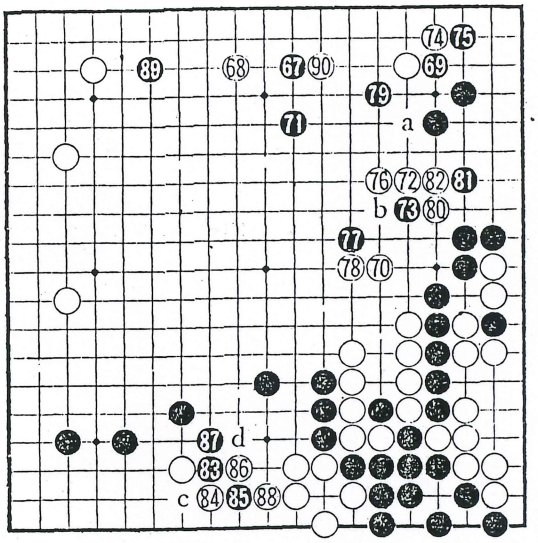
W(72) again illustrates Inseki's love for tactical intricacies. W(72) threatens either a play at a or a jump-in at (81). The general rule under such circumstances for B, is not to answer docilely.

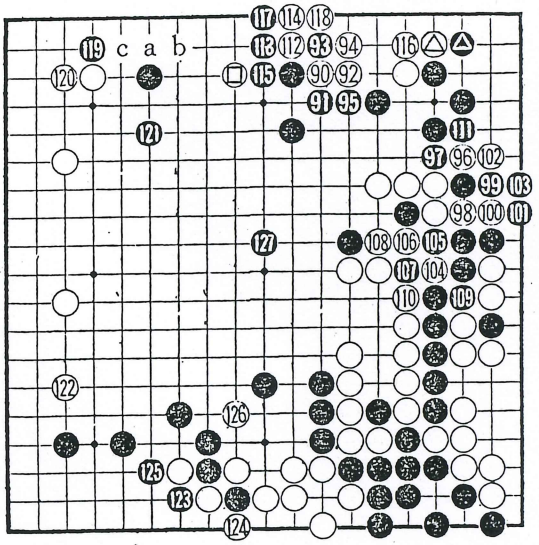
B(73) is a good counter. If W at b, B cuts at (76); if W at a, B turns at (76); therefore W(76) is a logical response.

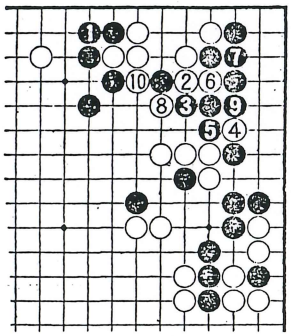
B(77) keeps the threat against W alive before protecting at (79).

B(81), (83), and the invasion at (89), sparkles with vitality. B at c, to capture the single W stone is premature and therefore B leaves this situation open with the possibility of playing at d instead of at c.

W(90) is an excellent example of the tactical skill of Inseki.







Dia. D

Dia. D: B(1) can not kill this W group because of the W(4)(6) forcing plays.

B(95) can not be helped.

W(96) forces the plays through B(111) and with W(112)-(116) makes this group safe. But in the process, W loses the original W(68) stone.

B(119) before B(121) was played to prevent W at a, B at b, and W at c with sente.

B(127) is the famous "red ear" play. B(127) is effective in all directions and is particularly fitted to this present situation. The story behind the "red ear" play is that a spectator, knowing nothing about Go, saw Inseki's ears turning scarlet after B(127) and predicted that W's game was lost. B does win by 3 points. Plays after (127) here deleted.

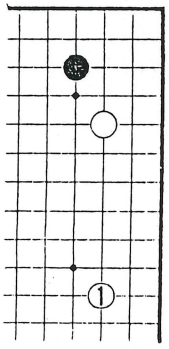
THE FIVE SKIP EXTENSION

Dia. 1: In the case of the maximum five skip extension, the relationship in the direction of W(1) becomes vitally important.

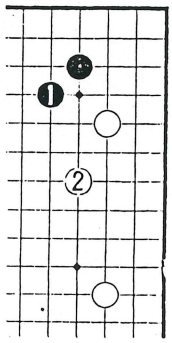
Dia. 2: Joseki.

Dia. 3: Joseki. Be careful to note the difference with the previous diagram.

Dia. 4: Against the B(1) high invasion, W(2) through (14) illustrates an orthodox skirmish situation and the exchange is even.



Dia. 1



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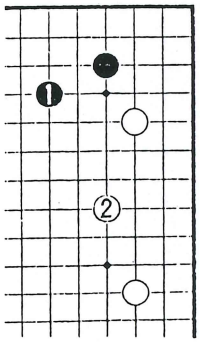

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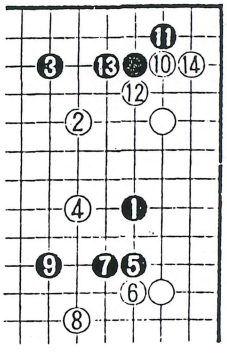

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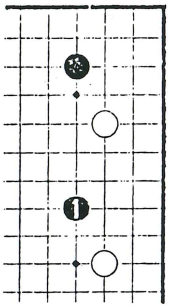

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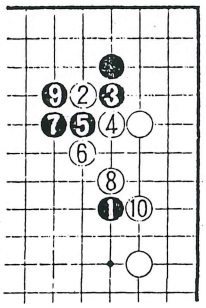
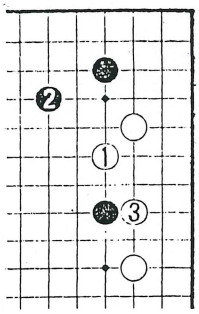
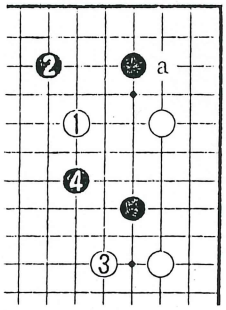


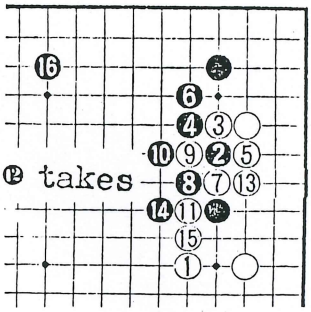
Dia. 9



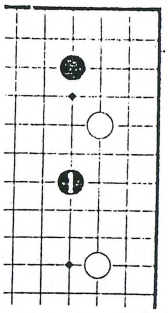
Dia. 10



Dia. 11



Dia. 12



Dia. 13

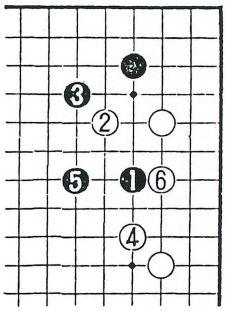
CONTINUATION OF THE FOUR SKIP EXTENSION

Dia. 8: The two main ideas behind the B(1) play are one; to provoke an immediate tactical battle and two; to use the B(1) stone to make the upper B stone safe.

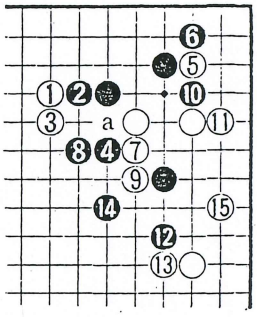
Dia. 9: W(2) invites B(3) and gets to settle this group with W(10).

Dia. 10: W(1) is also a standard form and if B(2), gets to connect with W(3).

Dia. 11: W(1) also valid. After B(4), W usually plays at a to resolve this situation.



Dia. 14



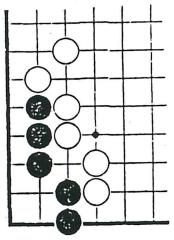
Dia. 15

Dia. 12: W(1) is also conceivable, depending on the whole board situation. The plays through (15) is one variation and is an even exchange.

Dia. 13: B(1) is often played too.

Dia. 14: W(2)(4) invites B(5) and connects with (6).

Dia. 15: W(1) is a severe technique. After W(15), this local battle is completed with B slightly favored.

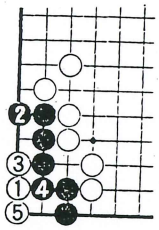


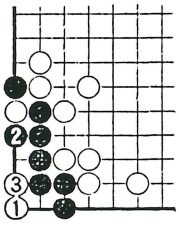
PROBLEM:

W to play and kill ...

SOLUTION:

W(1) through (5) kills this B group. This is an arbitrary ruling of the Japanese Go Academy. In actual play although B can resist with ko, W can initiate the ko fight at will, and therefore B is ruled dead after this position.



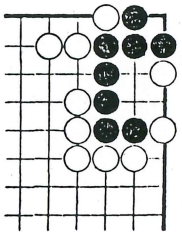


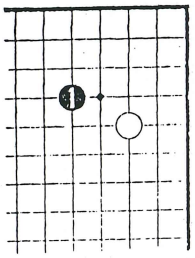
ANSWER TO PROBLEM IN #13

W(1) is the only correct play. W(1) at (2), allows B to with a play at (1).

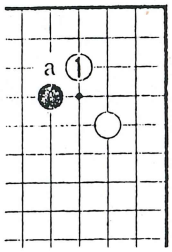
NEW PROBLEM:

B to play and live ...

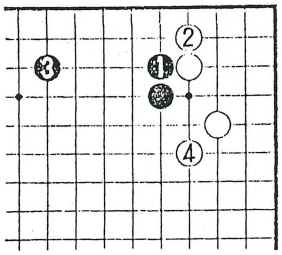




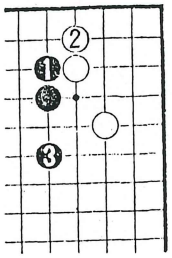
Dia. 1



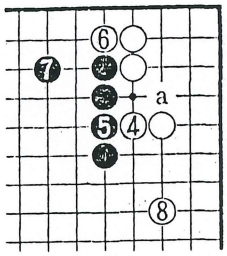
Dia. 2



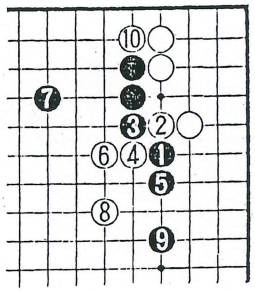
Dia. 3



Dia. 4



Dia. 5



Dia. 6

THE HIGH APPROACH TO THE OFF POINT OPENING

Dia. 1: B(1) is played for the outside.

Dia. 2: W(1) is sound. The immediate gain is considereable. B normally responds because to allow W at a is too big.

Dia. 3: B(1)- W(4) is the most commonly played variation. B(3) can be played further out but would be subject to an invasion. W(4) need not be played immediately but this is the correct continuation for W.

Dia. 4: B(3) may be played when it is desireable to play for the center.

Dia. 5: W(4)-(8) completes this joseki. If not played, B has a threat at a and confines the W group to the corner.

Dia. 6: B(1) may be considered. As a local problem, W would counter and after W(10), B is in a more uncomfortable position than W.

Dia. 7: Against B(1), W(2)-(6) favors W.

Dia. 8: B(3) valid. W(4) may be at (5).

Dia. 9: W(2) is a valid variation.

Dia. 10: B(3), W(4) are the usual continuations. B(5) is the correct extension from the strength of three alinged stones. W(6) becomes a good play threatening the invasion given in the next diagram. Therefore B should protect at a, but since this begins to form a congestion of B stones, in actual practice B(5) is held back one space. In which case, W(6) need not be played immediately.

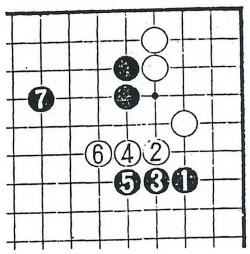
Dia. 11: W(1), key play. After W(11), this invasion is a success.

Dia. 12: B(1) plays for a big center potential.

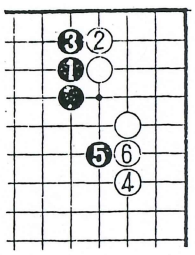
Dia. 13: W(2) counteracts B's potential and the exchange through W(14) is a success for W.

Dia. 14: B(3) is also a valid form.

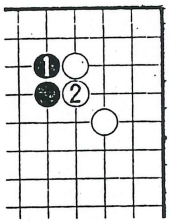
Dia. 15: W(4)(6) is correct joseki.



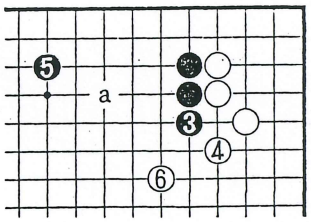
Dia. 7



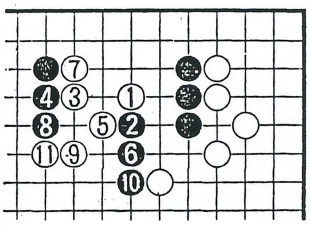
Dia. 8



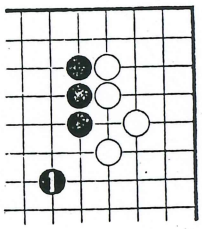
Dia. 9



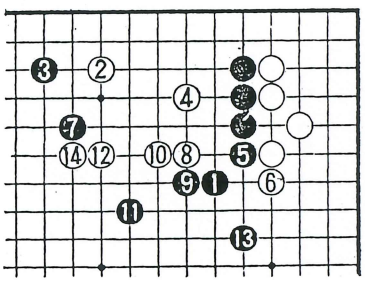
Dia. 10



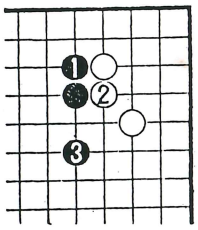
Dia. 11



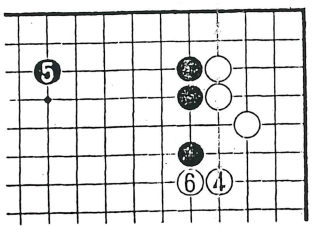
Dia. 12



Dia. 13



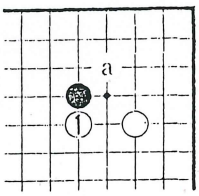
Dia. 14



Dia. 15

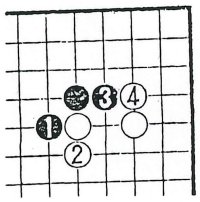
THE LAY-ON VARIATIONS

Dia. 1: W(1) at a is a big immediate gain. W(1) is played when it is important to prevent B from creating an outside influence.



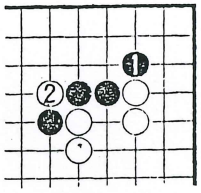
Dia. 1

Dia. 2: B(1) is the usual response. W(2)(4) is a standard form position.



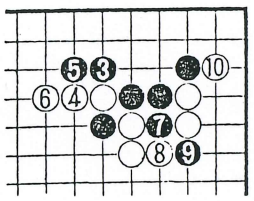
Dia. 2

Dia. 3: B(1) is the maximum continuation. W(2) is also maximum.



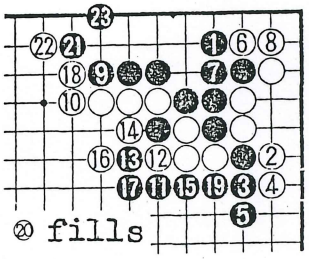
Dia. 3

Dia. 4: After B(3)(5), B(7)(9) maintains the high competitive pitch.



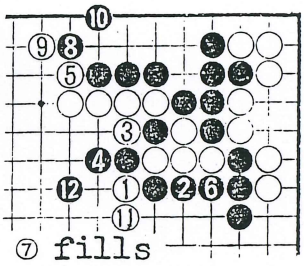
Dia. 4

Dia. 5: ... and completes this joseki.



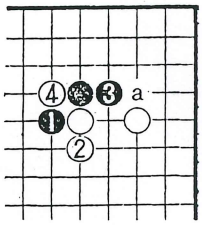
Dia. 5

Dia. 6: W(1) is a more aggressive continuation but it has its risks.



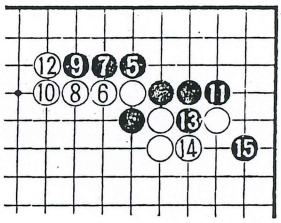
Dia. 6

Dia. 7: W(4) is sometimes played although a is the standard form.



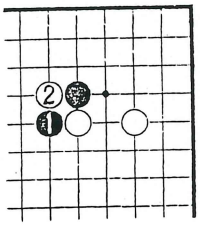
Dia. 7

Dia. 8: Even exchange.



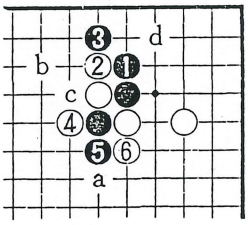
Dia. 8

Dia. 9: W(2) is valid only when the ladder is favorable.



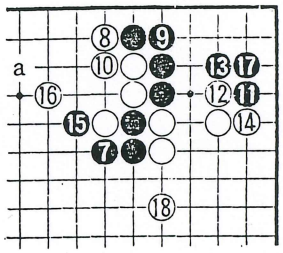
Dia. 9

Dia. 10: B(1)(3), correct responses. W(4)(6) is the best play here and W threatens the ladder with a. If this ladder does not work, B at b, W at c, B at d, and B's structure is favored.



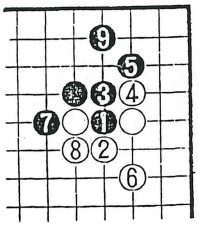
Dia. 10

Dia. 11: Therefore B(7) is forced. The exchange through W(18) is joseki. W (16) may be played at a.



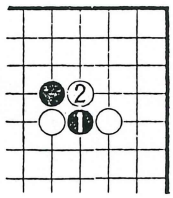
Dia. 11

Dia. 12: B(1) is a severe line of play. W(2)- B(9) is the standard exchange.



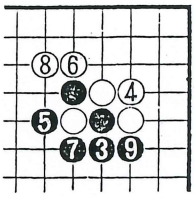
Dia. 12

Dia. 13: W(2) is a good choice when the ladder is favorable.



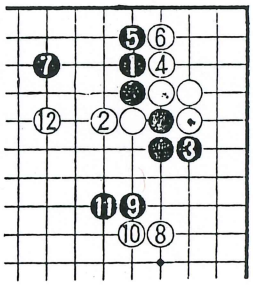
Dia. 13

Dia. 14: If W is forced to give up the W stone after B(5), B is favored.

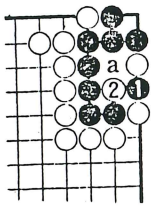


Dia. 14

Dia. 15: B(1) is the regular line if the ladder is unfavorable. This leads to a fight and the result of this variation is roughly even.

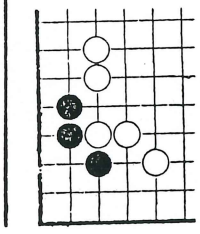


Dia. 15



ANSWER TO THE PROBLEM IN #14

B(1) pitch sacrifice is the important play. After B(3), W can not save the two W stones.



NEW QUESTION:

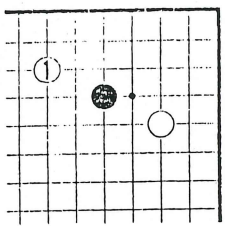
W to play and kill ...

PINCER AGAINST THE HIGH APPROACH

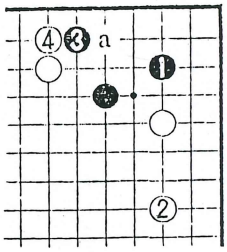
Dia. 1: W(1) attacks the B stone and prevents B's development in this direction.

Dia. 2: B(1) is the standard play. B(3) prevents W at a.

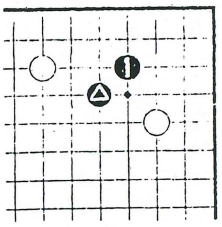
Dia. 3: B(1) returns to the low point joseki.



Dia. 1



Dia. 2



Dia. 3

THE 3-3 POINT PLAY

Dia. 1: B(1) is sometimes played to advantage in certain circumstances.

Dia. 2: W(1), usual reply.

Dia. 3: B(1) is blunt but effective here. B(3)(5) is the excellent technique. B(13) is a correct play and completes this joseki.

Dia. 4: B(1) is also a valid technique. W(2) may be simply extended when some variations involving the ladder is considered (here deleted). B(3) is the related technique.

Dia. 5: W(4)(6) avoids complexity. This exchange is even.

Dia. 6: If W(1), B(2) is the prepared continuation.

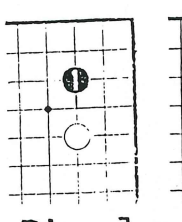
Dia. 7: B should temporarily abandon the corner and take the side with the plays through B(10).

Dia. 8: B(1)-(9) illustrates the ko play in the corner.

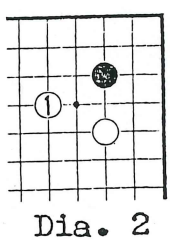
Dia. 9: B(3) cut, is an often used technique.

Dia. 10: Generally speaking, the side that is favored by the ladder gets the better of this type of exchange.

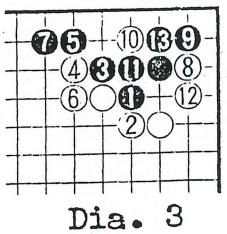
Dia. 11: In this case, W(1) leads to an even exchange.



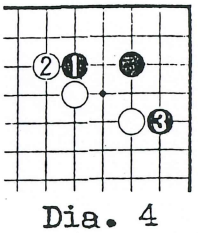
Dia. 1



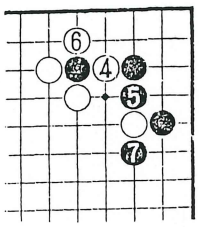
Dia. 2



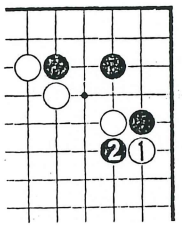
Dia. 3



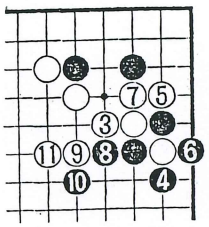
Dia. 4



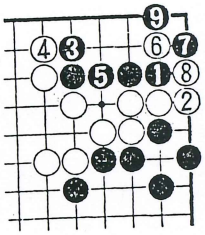
Dia. 5



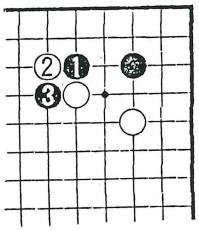
Dia. 6



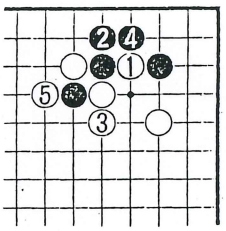
Dia. 7



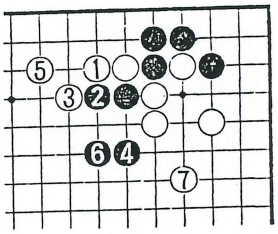
Dia. 8



Dia. 9



Dia. 10



Dia. 11

THE DIRECT PRESS AGAINST THE 3-3 INVASION

Dia. 1: W(1), most severe and difficult.

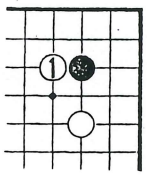
Dia. 2: B(1) is the only acceptable play.

Dia. 3: B(3) is the best play. If the ladder favors W, this exchange through W(8) is good for W. Therefore it would be prudent for B to check the ladder situation before playing the 3-3 point.

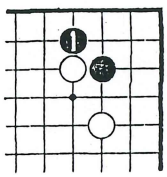
Dia. 4: If the ladder favors B, W(1). This exchange allowing B(6) is poor for W.

Dia. 5: Therefore, W(1) is correct. If B(2), W(3)(5) and now W has the better of the exchange.

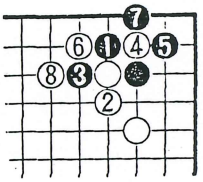
Dia. 6: B(1) takes. B(7) takes back the ko. This exchange is even.



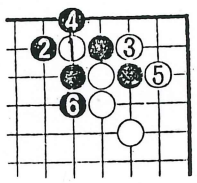
Dia. 1



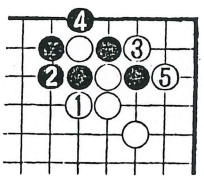
Dia. 2



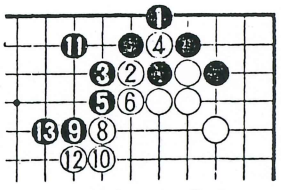
Dia. 3



Dia. 4



Dia. 5

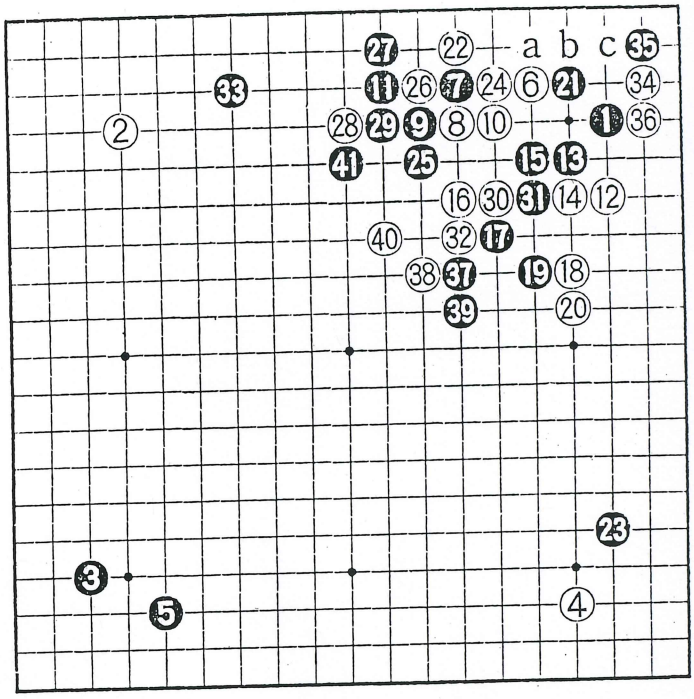


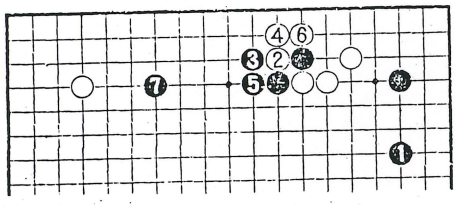
Dia. 6

THE 10th DAN TOURNAMENT * 4th AND FINAL GAME * HASHIMOTO U. vs HANDA

The year 1962 initiated the newest of the major tournaments. The stake is the 10th dan, which is one notch above the highest rating given today. The tournament system is also new, based on elimination when the participants lose twice. The finalists were Hashimoto Utaro (9th degree) vs Handa (9th) in a five game toss up. This is the 4th game with Hashimoto leading in the number of games won by 2 to 1.

B(5) would normally choose to close the upper corner at (6).

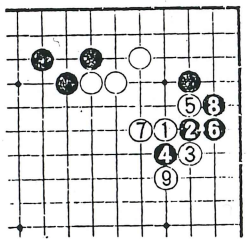




Dia. A

Dia. A: Joseki and a valid variation. Dia. B: This joseki initiated by W(1) is played when the ladder is favorable.

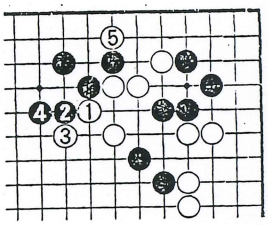
W(22) prevents the B connection at a, but this allowed B(25). Dia. C: The W (1)(3) exchange should be made before W(5). The W(34) threat, must be made before B plays at a.



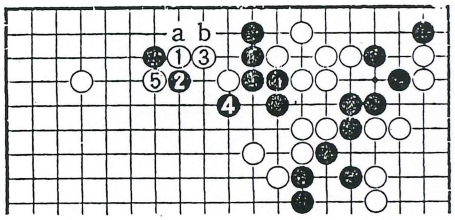
Dia. B

B(35) is an excellent response. After W(36) B can answer the W at b with c.

B(41) protects against the threat in Dia. D: if B(2) at a, W at b.

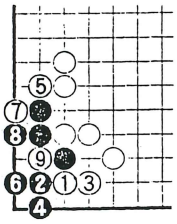


Dia. C

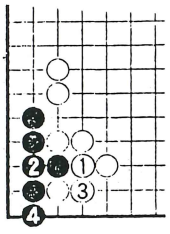


Dia. D

ANSWER TO PROBLEM IN NO. 15



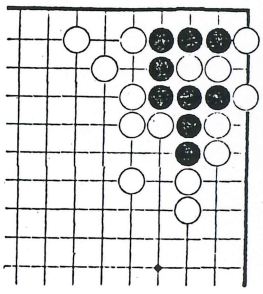
W(1) and the draw back at (3) is the important sequence of plays. W(5) is also important. After W(9) the B group has only one eye.

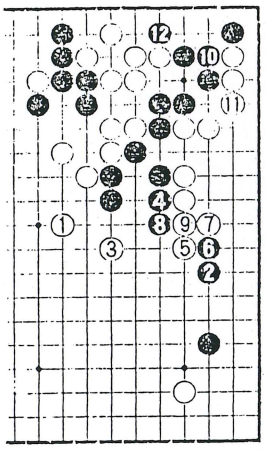


W(1) is wrong. B lives after B(4).

NEW PROBLEM:

B to play and live ...





Dia. E

W(42) should have taken the line in Dia. E: W(1) is the key point over the whole board.

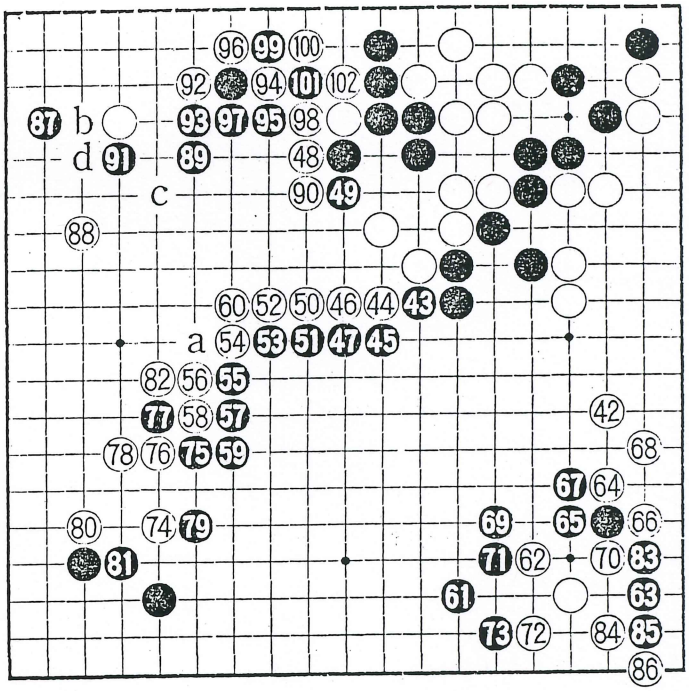
B(43) plays for a big potential by pushing through B(59) and getting (61).

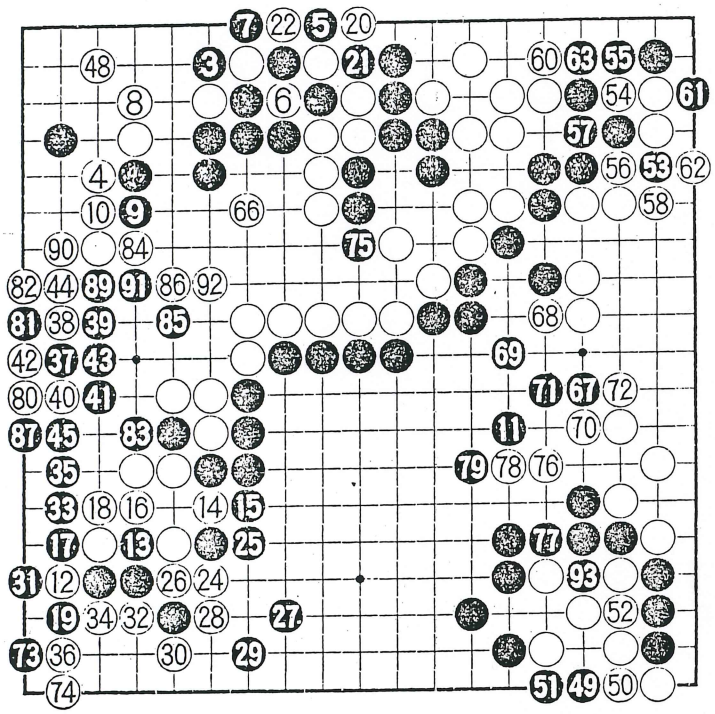
W(60) should fill at a.

W(64) was a bad play. Dia. F: The calm play at (1) was better. W now threatens to continue with either a play at a or b. The resulting B(69)(71) completes a huge territory in exchange for the corner.

W(90) fights desparately. W(90) at b is not enough after B at c.

W(92) at (94), B at (96), W at (100), gains the 7 B stones but B at (95), W at (98), and B at d, gains too much in this corner.





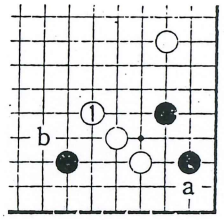
B(5)(7) creates a double ko and therefore assures B the connection.

B(11) gives B a clear margin to win.

B(13) got into a fight that B should avoid by playing at (19).

B(15) also should be at (25).

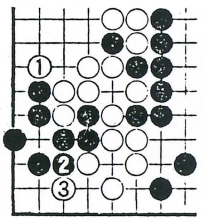
After W(24)(26), a ko situation exists but since W has an unlimited supply of ko threats in the upper double ko situation, B had to back down with B(27) and (29) and allow the invasion through W(32). The game now is a toss up.



Dia. F

W(34) was the final losing play. W should play Dia. G: at W(1) and protect its own territory.

If B gets to play at (48), it can live in this corner.



Dia. G

After B(93), W concedes. The difference is over 10 points.

B(23) takes ko on the right of (6), W(46) at (6), B(47) at (5), and B(59) plays to the right of (6). W(64) takes 3 stones at (12), and B(65) takes back. W(88) fills at (81).

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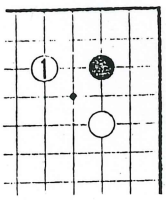
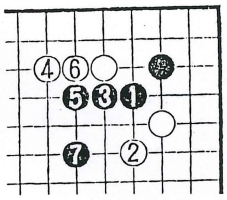
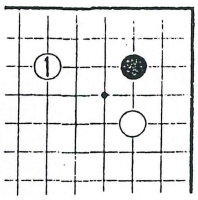
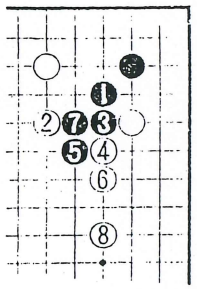
THE ONE SKIP & TWO SKIP PINCERS AGAINST THE 3-3 INVASION


Dia. 1


Dia. 2


Dia. 3

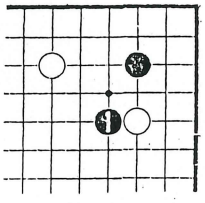

Dia. 4

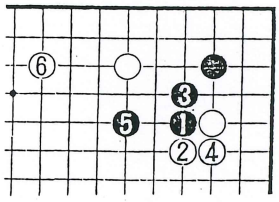
Dia. 1: This variation is more difficult for B.

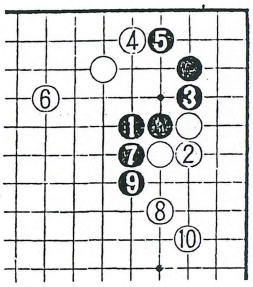
Dia. 2: B(1) is the natural form. Against W(2), B(3)-(7) makes this structure sound. Even exchange.

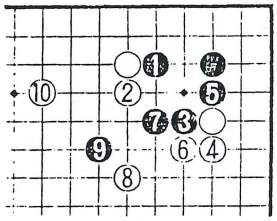
Dia. 3: Since W(1) is a little further away, B has a number of choices.

Dia. 4: W(2) attacks while gainning territory. Even. If B wishes to settle quickly, B (5) is played to the right of W(4). B gives up the one stone and builds the outside.


Dia. 5


Dia. 6


Dia. 7

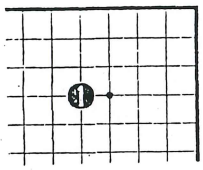

Dia. 8

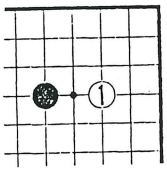
Dia. 5: B(1) is a severe line of play.

Dia. 6: If W(2), B gains a sound structure with B(3)(5).

Dia. 7: B(1) is also a valid variation. Even.

Dia. 8: B(1) is also a valid technique. Even.


Dia. 1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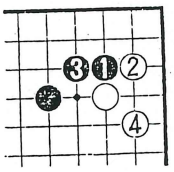
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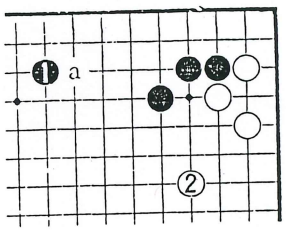
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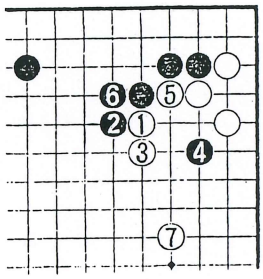
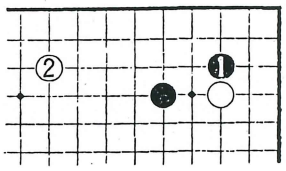

Dia. 5

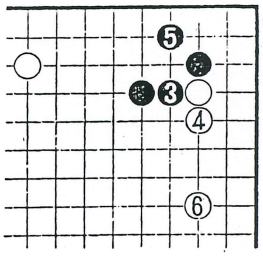
THE HIGH POINT OPENNING

Dia. 1: The high point openning is played when the emphasis is towards the center.

Dia. 2: W(1) is the standard approach, which interferes with B's closing the corner with a play at (1).

Dia. 3: B(1) is most often played. But as follow up to the initial "intent", it is not consistent.


Dia. 6


Dia. 7

Dia. 4: Joseki. B(1) can be played at a and in which case, W(2) need not be played immediately.

Dia. 5: W(1) is a valid variation. B(4) leads to W(5), B(6) exchange thereby fortifying B's structure and even after W(7), leaves a residue of play.

Dia. 6: Depending on the situation at the left, W(2) may be played.

Dia. 7: The exchange through W(6) is standard.

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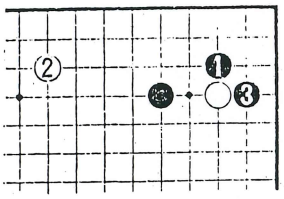
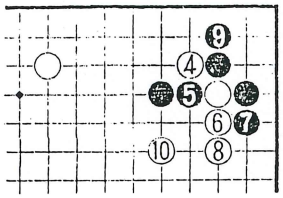
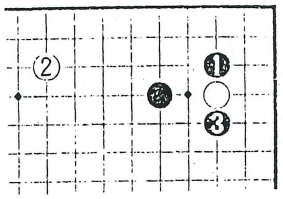


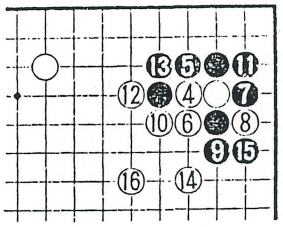
Dia. 8



Dia. 9



Dia. 10



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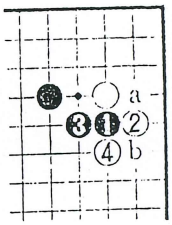


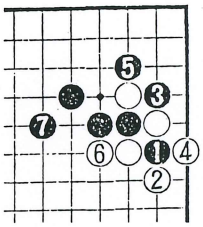
Dia. 12

Dia. 8: B(3) does not allow W an easy settlement. Dia. 9: Joseki.

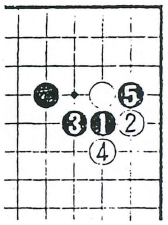
Dia. 10: B(3) is also a valid variation.

Dia. 11: Joseki. W(10) can not capture at (11) because B extends to the right of (7), W also to the right of (11), and B plays below (10).

Dia. 12: B(1) is more in keeping with the original intent to play for the center influence. W(2) (4) is the correct responses. B now has the choice of plays at either a or b.



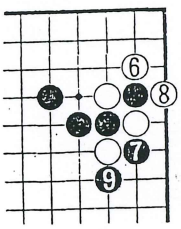
Dia. 13



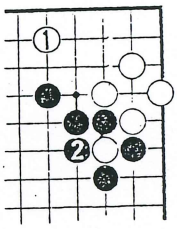
Dia. 14

Dia. 13: B(1) gets the corner. W(6) if neglected puts W in a low position after B at a point below (6). B(7) completes B's structure and maintains its position towards the center but this play need not be played immediately.

Dia. 14: B(5) plays for the outside but this play is limited to when the ladder favors B.



Dia. 15

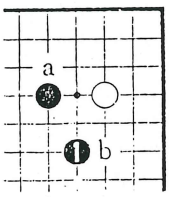


Dia. 16

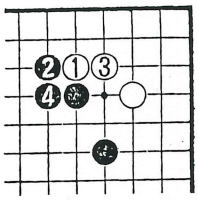
Dia. 15: B(9) must be able to capture the W stone in a ladder.

Dia. 16: W(1) is the proper follow up although not necessary for the moment. B(2) should be played as soon as opportunity permits.

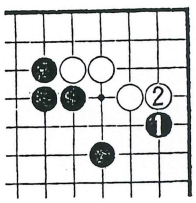
HIGH OPENNING FOLLOWED BY THE SMALL KNIGHT'S CAP



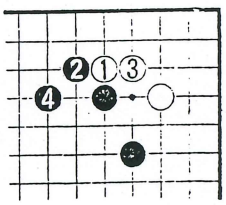
Dia. 1



Dia. 2



Dia. 3



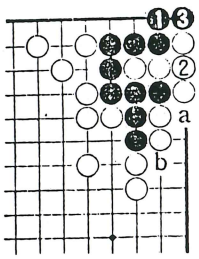
Dia. 4

Dia. 1: B(1) is played to build the center influence and is most consistent with the original intent. W has two standard responses, a and b.

Dia. 2: W(1) plays for the corner. B(2) is the natural continuation. B(4) completes this joseki.

Dia. 3: Since W normally leaves this situation, B gets (1), W(2).

Dia. 4: B(4) is also joseki.



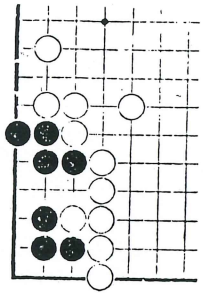
ANSWER TO PROBLEM IN NO. 16

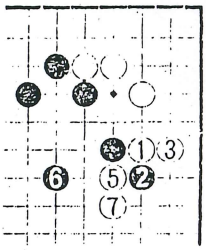
B(1)(3) is important without taking the two W stones. W can not fill at a because B captures at b.

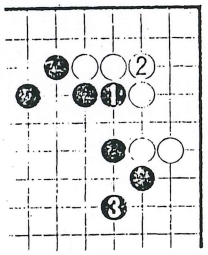
If B(1) captures the 2 W stones, W takes back the one stone and B loses.

NEW PROBLEM:

W to play and kill ...




Dia. 5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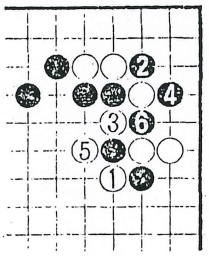
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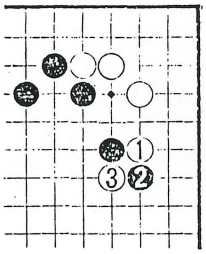
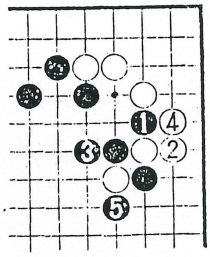
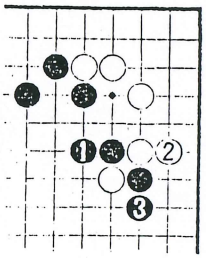

Dia. 8


Dia. 9


Dia. 10

CONTINUATION OF THE HIGH OPENNING WITH THE SMALL KNIGHT'S CAP

Dia. 5: W(1) completely safeguards the corner but on the other hand increases B's outside influence. B(4) may be played elsewhere and if W cuts at (5), B(6) is the light structure.

Dia. 6: B(1)(3) is sound.

Dia. 7: W(1) gives too big a corner to B. Not good.

Dia. 8: W(1)(3) technique depends on the ladder situation.

Dia. 9: B(1)(3) is the proper sequence and if the ladder after B(5) is favorable, B is definitely good.

Dia. 10: If the ladder is not favorable, B(1) is the proper play and after B(3), a fight begins.

Dia. 11: B(4) variation forces W to respond. Dia. 12: Joseki.

Dia. 13: W(1) is poor. It only helps to strengthen B's structure.

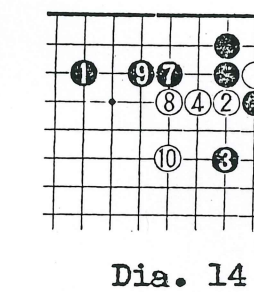
Dia. 14: B(1) is a valid variation. W (2) leads to a fight.

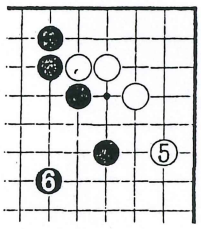
Dia. 15: W(1) is only possible if the ladder if favorable after W at a.

Dia. 16: B(2) is the line open to B if the ladder favors W. This exchange favors W slightly.

Dia. 17: W(5), normally played at a, is questionable but B should know the proper responses.

Dia. 18: B(1)(3)(5) are the correct responses. After B(15), this exchange favors B because of the unsettled center W group.


Dia. 11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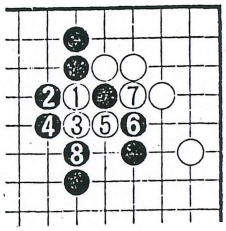
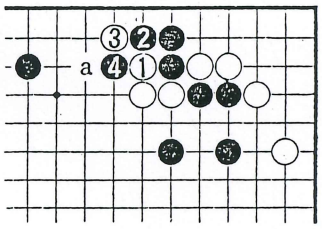
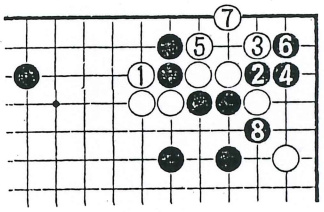
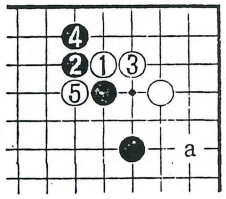

Dia. 13

Dia. 14


Dia. 15


Dia. 16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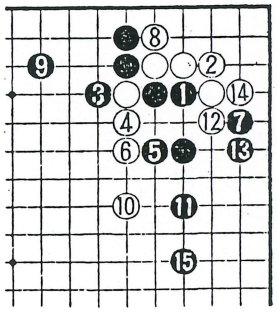
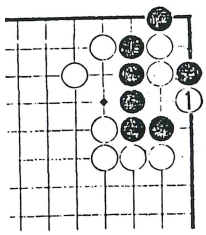

Dia. 18



NEW PROBLEM:

B to play and save this B group ...

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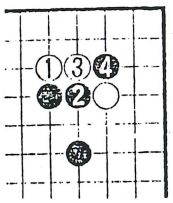
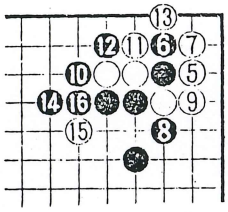


Dia. 19



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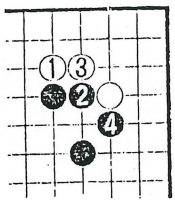

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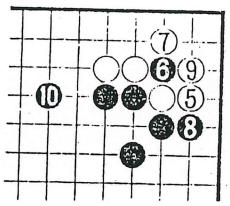

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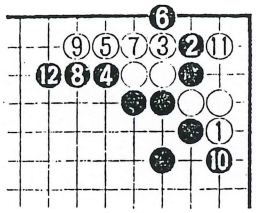
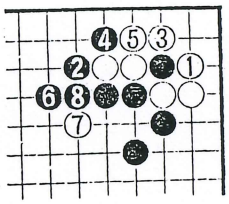


Dia. 23



Dia. 24

Dia. 19: B(2)(4) is also one of the standard joseki.

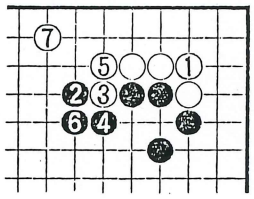
Dia. 20: This is an excellent example of sacrifice tactics. Even.

Dia. 21: B(2)(4) seems crude but it is valid here.

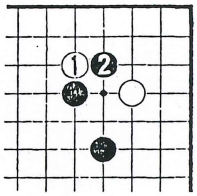
Dia. 22: If W(5), B(6) is the fine play and if W(7), B(8)(10).

Dia. 23: W(1) is not valid because B(2) through (12) creates too big an outside wall.

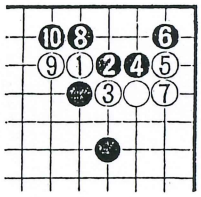
Dia. 24: If W(1), this leads to a similar pattern with the standard joseki given in Dia. 20.



Dia. 25



Dia. 26



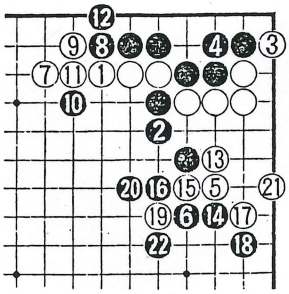
Dia. 27

Dia. 25: W(1) valid. Even.

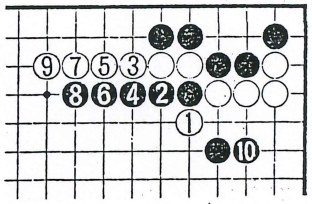
Dia. 26: B(2) is a difficult line.

Dia. 27: W(3)(5)(7) important.

Dia. 28: If W(1), B(2) and the plays through B(22) is joseki.



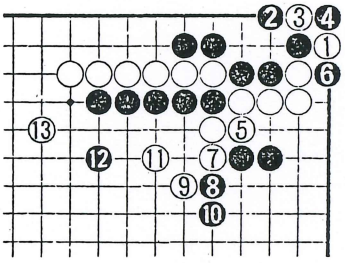
Dia. 28



Dia. 29

Dia. 29: W(1) is the other variation. After a forcing sequence through W(9), B(10) is the good play and ...

Dia. 30: W has very little choice but to play ko. The resulting exchange is even.

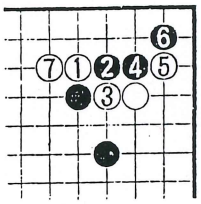


Dia. 30

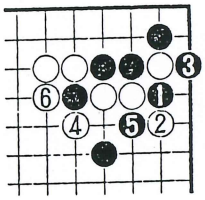
Dia. 31: W(7) variation can only be played if the ladder is favorable.

Dia. 32: This exchange is more or less even.

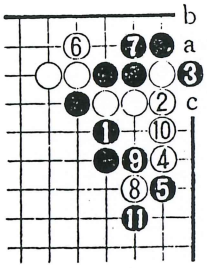
Dia. 33: B(1) variation would depend on the ladder situation after B(11). W has a ko with a pitch at a, B at b, and W at c, but even so this exchange favors B.



Dia. 31

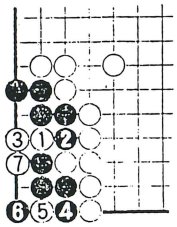


Dia. 32

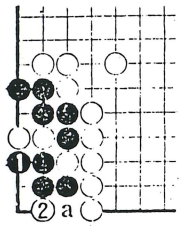


Dia. 33

ANSWERS TO THE PROBLEM IN NO. 17

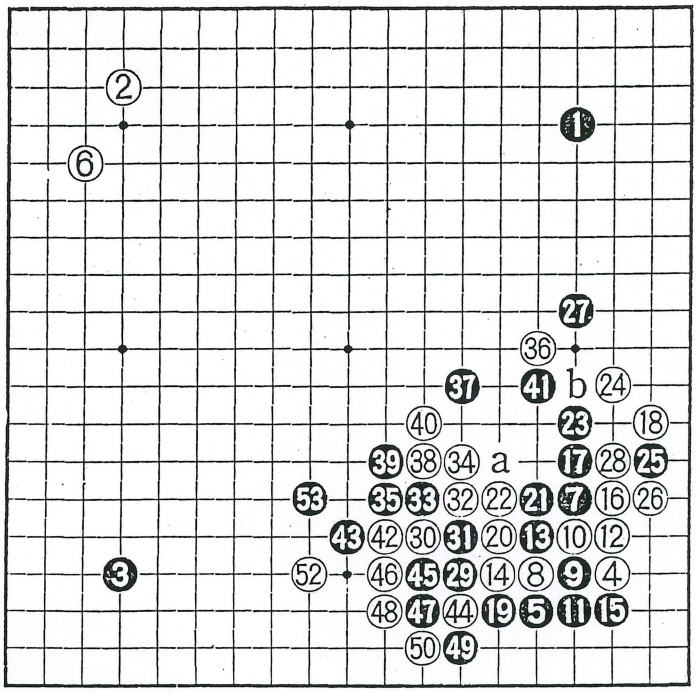


W(1)(3) is the correct answer. If B(4), W(5) and (7) kills this B group because B can not press from either side.



If B(1), W at (2) and B is unable to cut off at a.

THE PROFESSIONAL MASTERS TOURNAMENT
KAJIWARA (7th) vs ITO (5th) Black

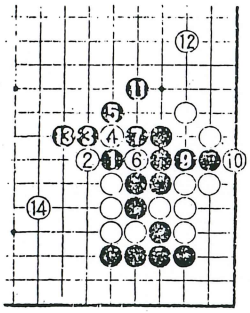


Kajiwara is a highly skillful tactician. Ito, the present Women's Honinbo title holder, is noted for her fierce fighting game. She has held the Honinbo title on four previous terms and also won the top honor in the professional masters tournament on three occasions.

B(1)(3), the "cross star" opening.

B(7) initiates the intricate "big slant" joseki variations.

B(27) is a new innovation and a severe challenge to fight.



Dia. A

Dia. A: Standard exchange. W(8) fills.

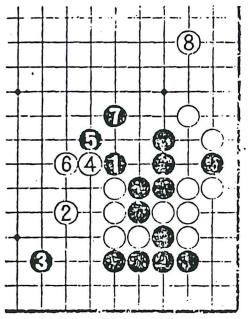
Dia. B: Another commonly played exchange.

Dia. C: W(1) makes the B(27) effective after the exchange through B(10). W(9) fills.

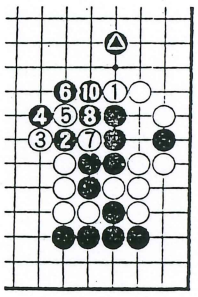
If W(30) at a, B intends to get b as a rythmic sequence. W(30) tries to prevent this smooth flow of play. And because of this, B also counters with the B(31)(33) cut.

W(40) was too stubborn to back out. Dia. D: W(1) captures the five B stones. B creates a huge potential with B(2) but the weakness at a allows ample room for an invasion.

B(51) fills at (44).

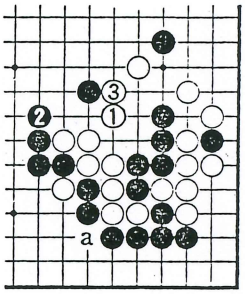


Dia. B

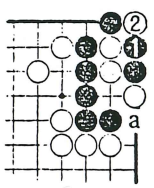


Dia. C

* The game between Hashimoto Utaro and Handa Dogen in the Go Letter No. 16, Vol. II, was won by Hashimoto, who was holding B. This made the series score 3 to 1 and made Hashimoto the first master to claim the 10th degree.

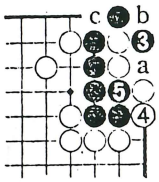


Dia. D



ANSWER TO THE PROBLEM IN THE GO LETTER NO.18

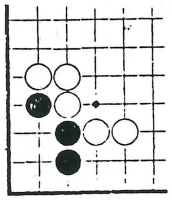
B(1) is the important play. If B(1) is played at a, W at (1) and kills this group.



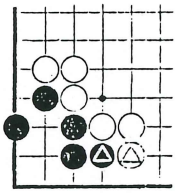
If W(4) at a, B at (4), W at b, B at c, and this B group is safe.

NEW PROBLEM:

B to play and live ...



W to play and ko ...



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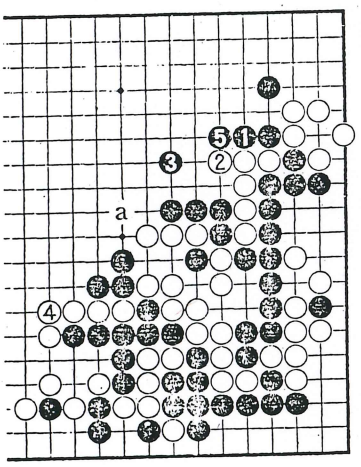
B(55) is correct. A direct play at (65), W at (66), B at (67), allows W to play (69), B at (68), W at (90), B at (93), W at (91), B at (89), and build strength towards the center.

W(56) was over aggressive. The correct play was at (64).

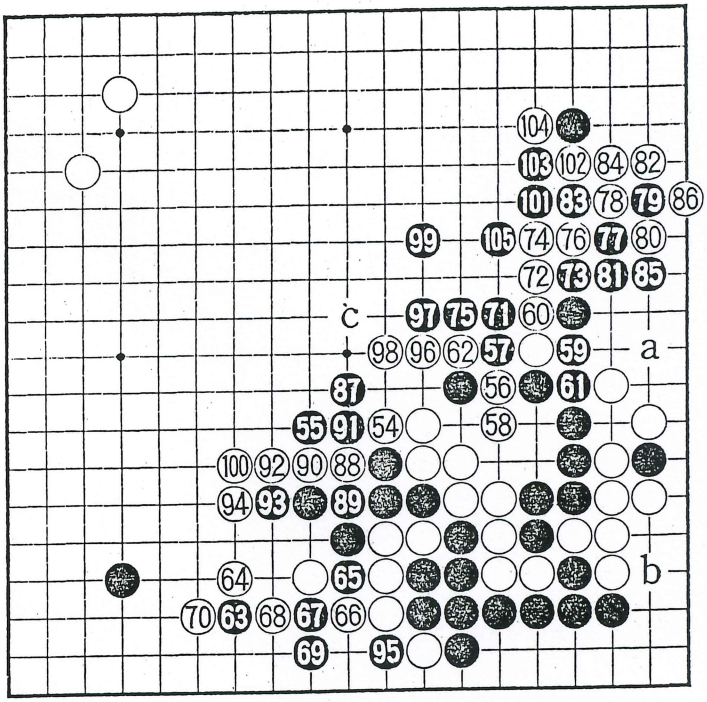
B(63) should have been at (64). The low play allowed W the choice of giving up the 5 stones to gain strength on the outside with exchanges through W(70).

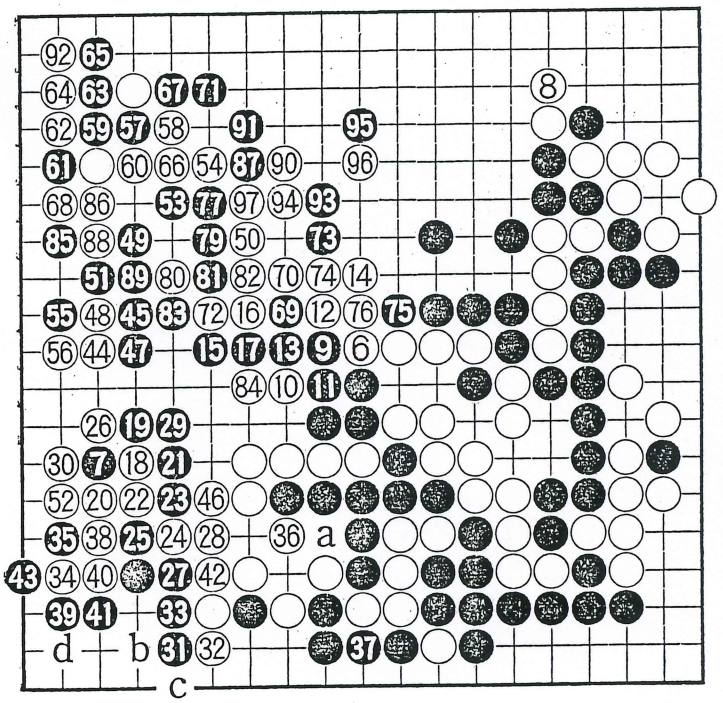
B(75) should be played after B at a, forcing W to live at b.

B(99) threatens to play at c on the next play and kill the W group. But B should have followed the sequence in Dia. E: if W tries to run with (2), B(3) forces W to protect at (4) to prevent the closure at a, and B(5) is good for B. And if after B(1), W at (4), B at (2) has no wasted play. B(99) gave W the chance to get in the (102)(104) cut and make the B(99) a superfluous play.



Dia. E





B(9) again chooses to fight.

W(18) may have been correct to play at (21). The aim in either case is to simultaneously attack both the B(7) and the B(15) group.

B(19)(21)(23) is a powerful counter attack.

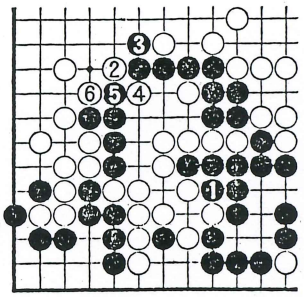
Even after W(42), this group does not have two eyes. But B(43) can not go after this W group at a, because W has a play at b, B at c, and W at d, to go after the corner.

B(59) should have played at (66), forcing W to respond to the right of (58) before extending to (59).

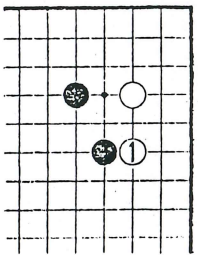
B(71) could have led the center B group out to safety but if W gets to play at (71), B has no hope of winning.

W(78) is at (97). Misprinted.

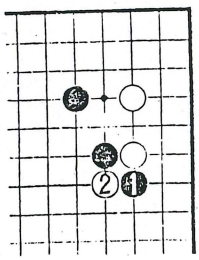
Thus after W(96) there is no hope of catching this W group and so B concedes.



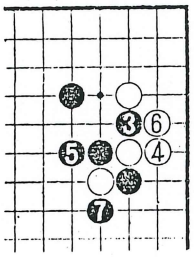
Dia. F



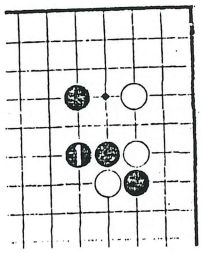
Dia. 34



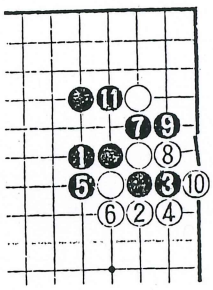
Dia. 35



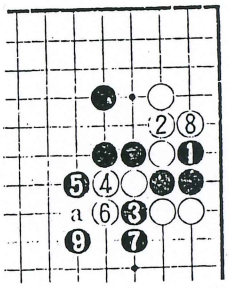
Dia. 36



Dia. 37



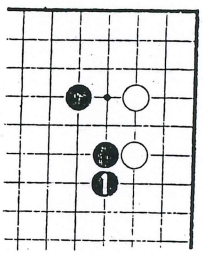
Dia. 38



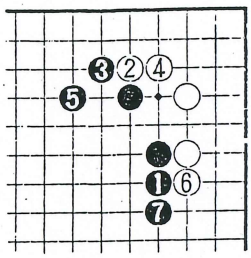
Dia. 39

THE HIGH OPENING Continued

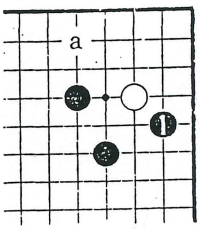
Dia. 34: W(1) depends on the ladder situation.
Dia. 35: B(1) and W(2) are maximum plays.
Dia. 36: If the ladder favors B after B(7), B is good.
Dia. 37: B(1) is the proper play if the ladder is unfavorable.
Dia. 38: Even exchange.
Dia. 39: B(3)-(9) is a valid, interesting line.
Dia. 40: B(1) is a conservative line.
Dia. 41: Standard exchange.
Dia. 42: If W leaves this situation, B(1) is the proper play. If B next gets to play at a, this corner gets too big and so ...
Dia. 43: W(2) is the light technique and the W(4)(6) are the standard continuation.



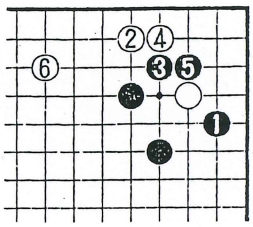
Dia. 40



Dia. 41



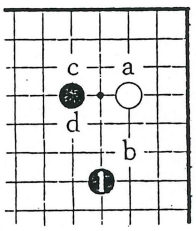
Dia. 42



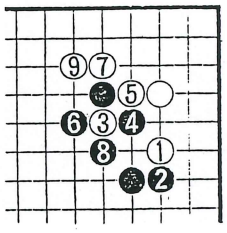
Dia. 43

THE BIG KNIGHT'S COVER * HIGH POINT OPENING

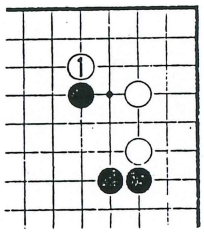
Dia. 1: B(1), as far as the corner W stone is concerned, is not directly forcing. Therefore in many cases W leaves this situation.
Dia. 2: W(1) is a sound play. If B(2) is played from the left, W can continue to extend down at (2). If B(2), W(3) is the related technique to W(1). Even exchange.
Dia. 3: W(1), valid consideration.
Dia. 4: The exchanges are orthodox and even.
Dia. 5: B(2) is an ever present variation in this kind of situations. W(5) is the sound play and leads to a safe exchange through B(10).
Dia. 6: A direct play at (1) has more dangers. The original big knight's play is most likely played anticipating this response.



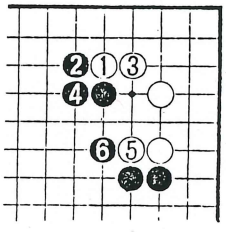
Dia. 1



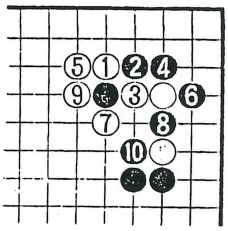
Dia. 2



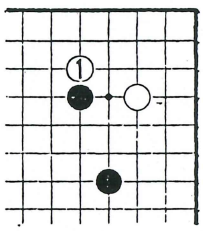
Dia. 3



Dia. 4



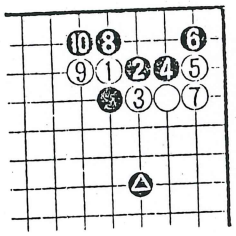
Dia. 5



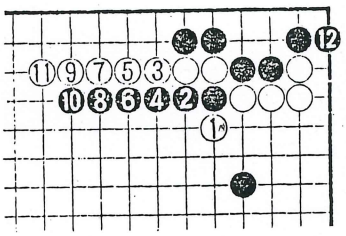
Dia. 6

BIG KNIGHT'S COVER
HIGH POINT OPENING

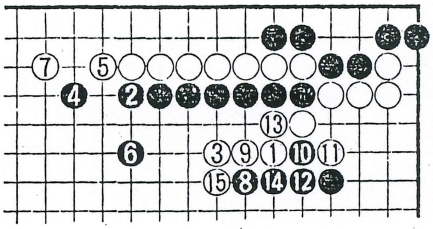
CONTINUATION:



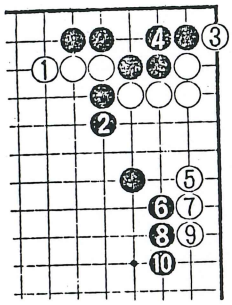
Dia. 7



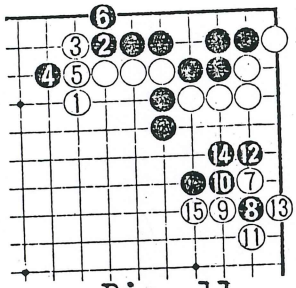
Dia. 8



Dia. 9



Dia. 10



Dia. 11

Dia. 7: The B(2) is very severe in this case. The sequence through B(10) leaves little room for variations.

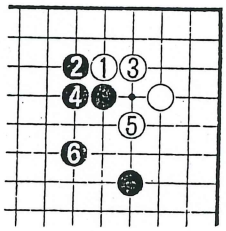
Dia. 8: W(1) is the important play. W(11) is also correct, forcing B to protect with B(12).

Dia. 9: W gets out with (1)(3). After W(15) only the future will decide the merits of the exchanges played so far.

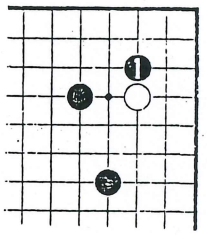
Dia. 10: W(1) allows B(2) and is forced to run on the second line.

Dia. 11: W(1)(3) is a variation. B(8) gets the corner but in actuality gets the poor end of the exchange.

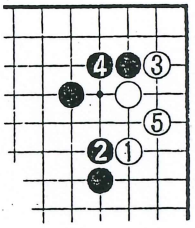
Dia. 12: B(2) variation. W(3)(5) are orthodox plays. In this joseki B gets to enclose this corner with (6).



Dia. 12



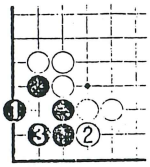
Dia. 13



Dia. 14

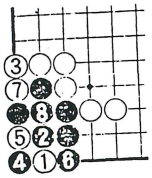
Dia. 13: When W plays elsewhere, B (1) is the most usual continuation.

Dia. 14: W(1) is the good play and if B(2), W settles with W(3)(5).

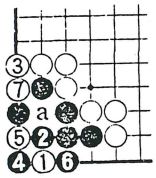


SOLUTION TO THE PROBLEMS IN THE GO LETTER NO. 19

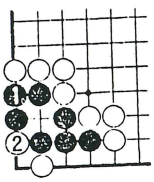
B(1) is the correct play.



Against W(1), B(2)-(8) and this group is safe.



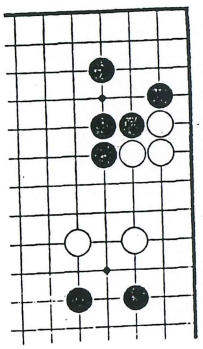
W(1) is the correct play. In this case, B(8) can not fill at a, and so must capture at (4) and fight the ko.



B(1) also can not avoid the ko.

NEW PROBLEM:

B to play ... What is the technique to break up W's structure?



THE GO LETTER NO. 20
(Vol.II)

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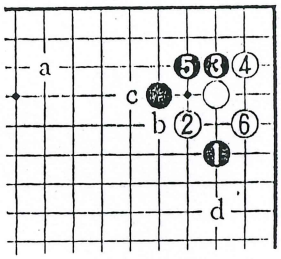
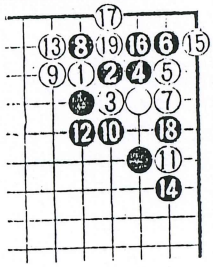
THE ONE SKIP PINCER FROM THE HIGH POINT

Dia. 1: B(1) is not often played. W(2) is the natural response. After W(6), one continuation is B at a, W at b, B at c, and W at d.

Dia. 2: W(1) is also valid.



Dia. 1

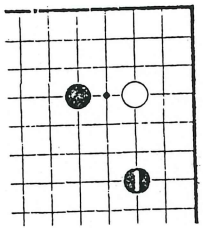

Dia. 2

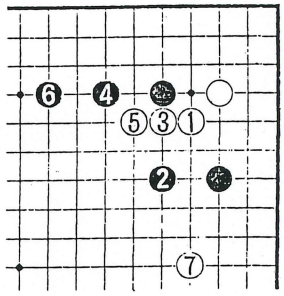
THE TWO SKIP PINCER FROM THE HIGH POINT

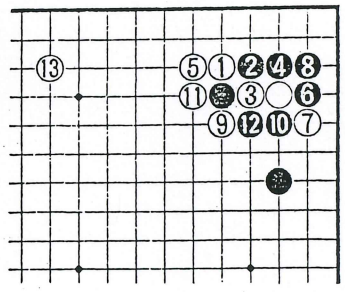
Dia. 1: B(1) can be effective at times.

Dia. 2: W(1) is the regular response.

Dia. 3: W(1) is also an orthodox technique. If B (2) at (5), W draws back at (2). Against B(2), W(3)(5) is the standard response. The exchange is even.


Dia. 1


Dia. 2


Dia. 3

THE 3-3 APPROACH AGAINST THE HIGH OPENING

Dia. 1: W(1) is not the usual approach and therefore should be used with discretion.

Dia. 2: B(1) is the normal continuation. W(2) is a regular technique. B at a is the severe line and B at b is the safe line.

Dia. 3: This is the most frequently played variation.

Dia. 4: W(3) is an interesting study in technique.

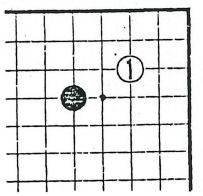
Dia. 5: This exchange is even and safe for both parties.

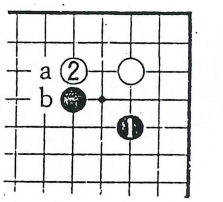
Dia. 6: If B(2) ...

Dia. 7: W(1) is the correct play. B(2) is the normal response and the exchange through B(10) is about even, although the corner is still left with a residue of play for W.

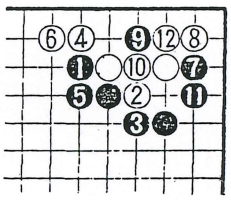
Dia. 8: W(1) leads to a ko fight. The outcome depends on the number of ko threats available on both sides.

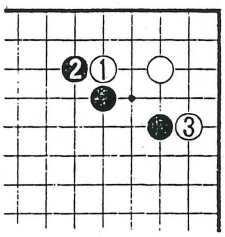
Dia. 9: If B fortifies the corner in this manner, W still has (1) through (5) to utilize the dead stones.

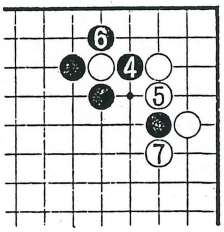

Dia. 1

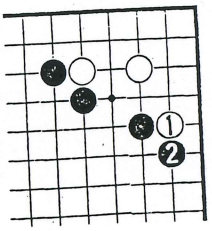


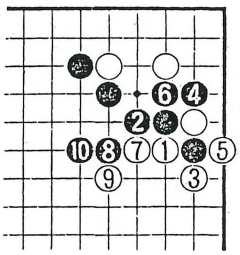
Dia. 2

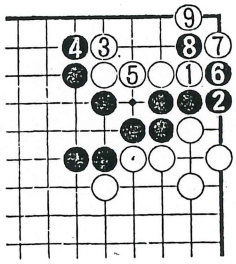

Dia. 3

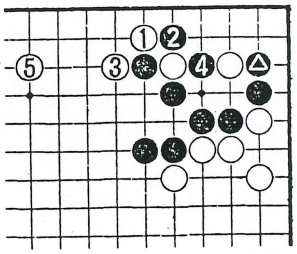

Dia. 4


Dia. 5


Dia. 6


Dia. 7

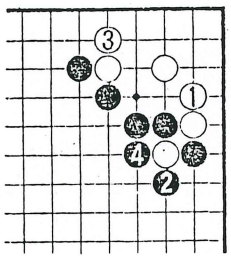

Dia. 8

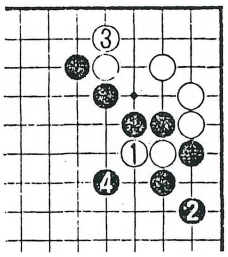

Dia. 9

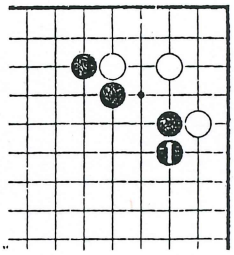
Dia. 10: W(1) is too conservative.

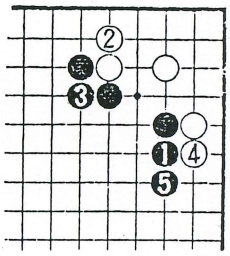
Dia. 11: This illustrates that W(1) can not escape irregardless of the ladder situation.

Dia. 12: B(1), safe but lacks vitality.


Dia. 10


Dia. 11


Dia. 12


Dia. 13

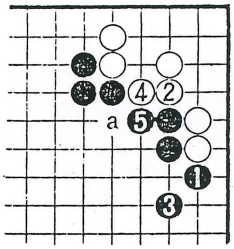
Dia. 13: This variation favors W slightly.

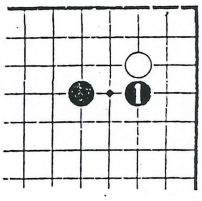
Dia. 14: W good. B still has a weakness at a.

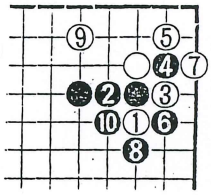
Dia. 15: B(1) is poor because it allows W an easy resolution.

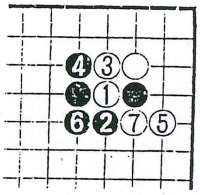
Dia. 16: W(1) is the excellent play. W is favored in this exchange.

Dia. 17: W(1) is also good. W(5) is a standard form.


Dia. 14


Dia. 15

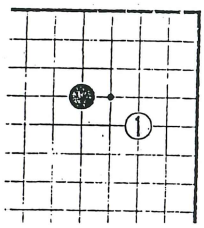

Dia. 16

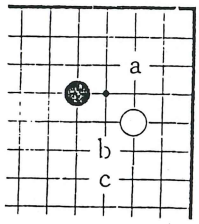

Dia. 17

THE OFF POINT APPROACH TO THE HIGH OPENING

Dia. 1: W(1) is an unorthodox approach. In most cases this loses too much locally to be of practical value.

Dia. 2: B can continue along the three lines given a, b, or c. The simplest and yet the most effective line is to take the corner a.

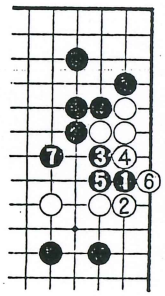

Dia. 1

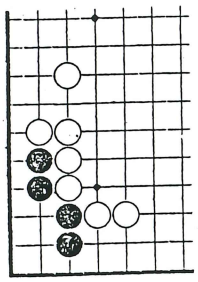


Dia. 2

ANSWER TO THE PROBLEM IN THE GO LETTER NO. 20

B(1), taking away W's base is the key attackin play. B is good.

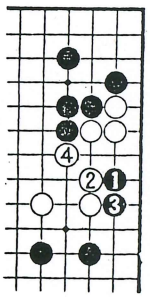




NEW PROBLEM:

W to play and a ko fight ...

If W(2), B(3) and W(4) is necessary to maintain some semblence of stability in structure.



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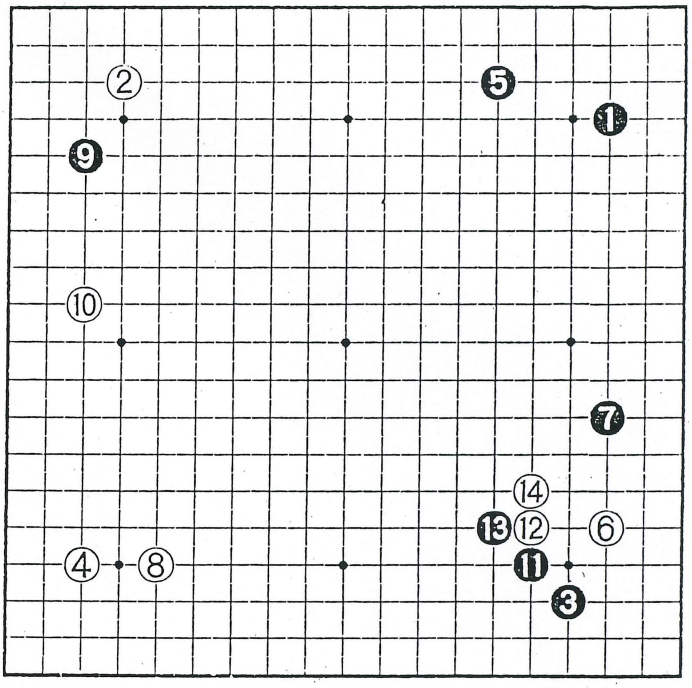
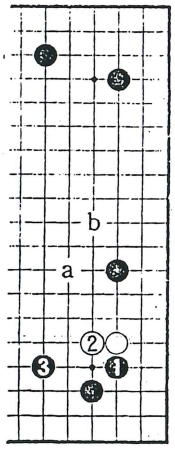
HISTORICAL CHALLENGE MATCH GAMES
SANSETSU vs SANCHI (holding W)



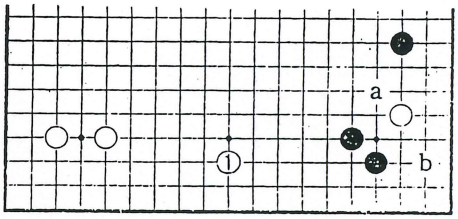
In the mid 17th century, during the rule of Tokugawa, after the death of meijin Doseki, the title of the top player was left open. Two brilliant rivals, Sansetsu of the House of Honinbo and Sanchi of the House of Yasui, fought a series of match games to win this coveted title. In the course of nine years, six games were played ending in a draw with both players winning their games when playing black. After the death of Sansetsu (1658), Sanchi became Meijin, the only representative from the House of Yasui to hold this title. This is the sixth game of that series of match games.



Dia. A

B(11) develops cautiously. Dia. A: B(1)(3) and if W at a, B at b, would be more in keeping with today's faster pace.

Dia. B: W(1) is a valid line of play. If B encloses with a, W still has b.



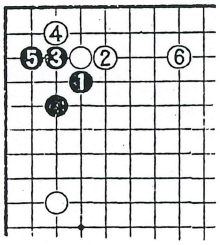
Dia. B

B(19) is the first questionable play. It allows W the initiative to attack with W(20)(22). Therefore B should have played to settle as in Dia. C or Dia. D.

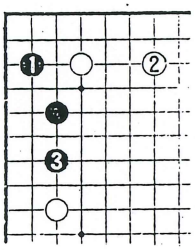
B(23) is not played today. Poor.

W(24), even quietly at a, is good.

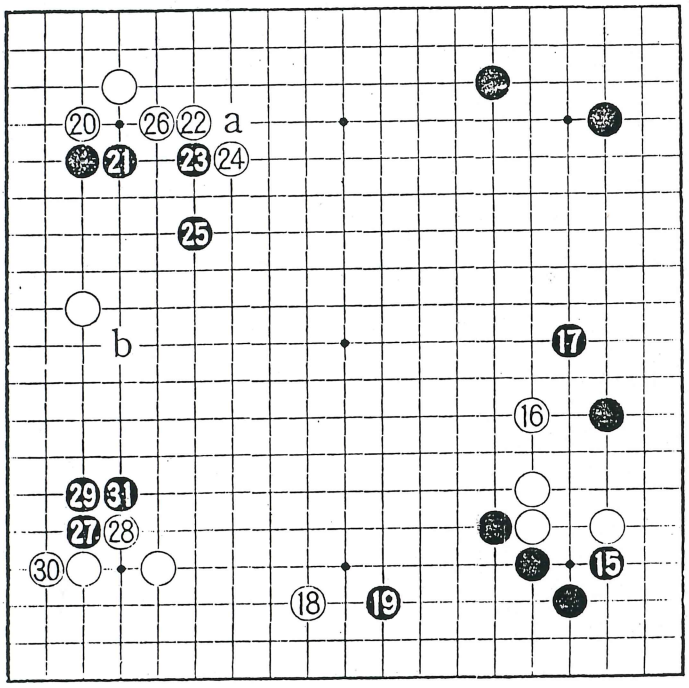
B(27), strengthens this W corner and therefore is questionable. On the other hand, there does not seem to be a better line after the W(20)(22) attack. B(27) at b, ends in a loss for B, see Dia. E. If B plays at b after the B(27)(29) exchange, W answers as in Dia. F.

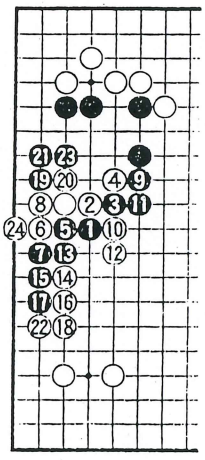


Dia. C

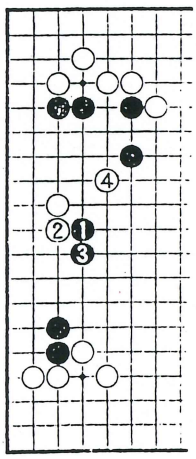


Dia. D





Dia. E



Dia. F

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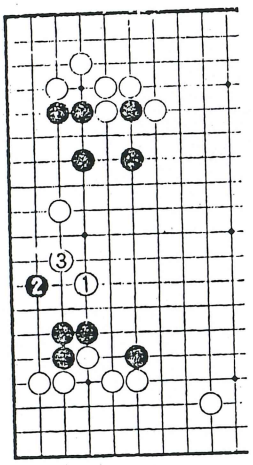


Dia. G

W(36) is better played up as in Dia. G: a local gain of B(2) can be simply answered (3). This high play is better when the whole board is considered.

B(39) is a tough play. Normally, B at (46), W at (39), is the usual continuation.

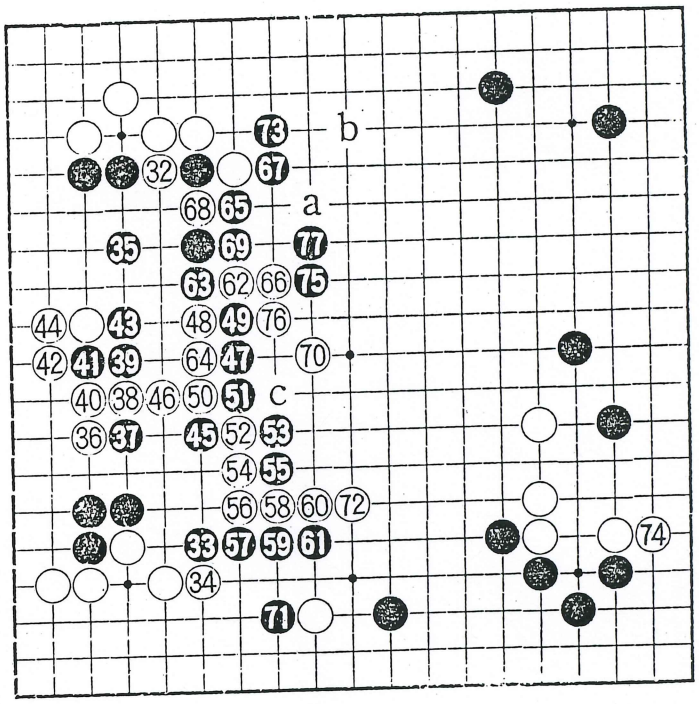
W(40) is a quiet play but refutes B's aggression. It would have been tempting to fight back as in Dia. H: but this exchange favors B because W's structure is left with unpleasantness like B at a W at b, B at c. And W(5) at c does not improve the situation.

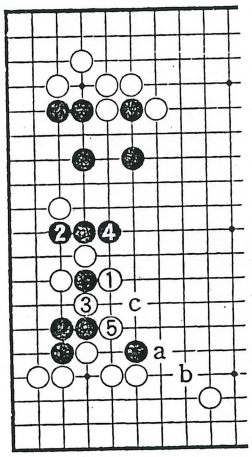
B(45) can not play at (46) because a cut from either side is not tolerable.

B(47) through (70) is sheer momentum but W seems to have gotten the better of this exchange.

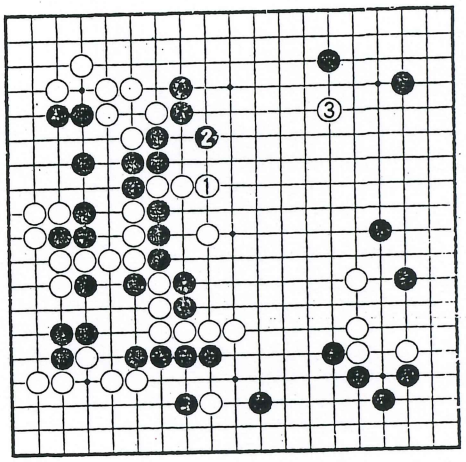
W(72) might be a big play to turn at (73), B at a, W at b, but B at c, would lead into a very difficult fight.

W(74) is perhaps better as in Dia. I: and would have given W a good chance of winning.



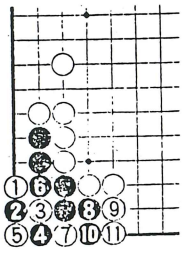


Dia. H



Dia. I

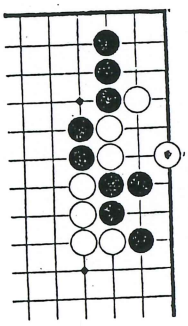
ANSWER TO THE PROBLEM IN THE GO LETTER #21

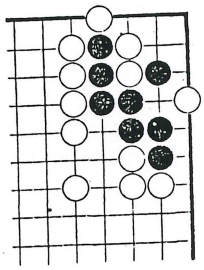


W(1) is the vital play. B(2)-(10) and B(12) takes at (4), is the best defense and becomes necessary for W to add another stone to make it a real ko fight.

NEW PROBLEM:

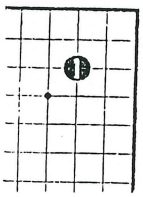
W to play ...

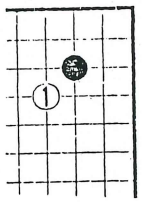


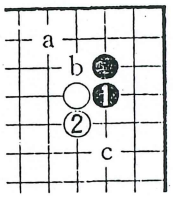


B to play and live ...

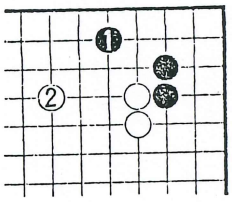
THE 3-3 JOSEKI: THE STAR APPROACH


Dia. 1


Dia. 2



Dia. 3


Dia. 4

Dia. 1: B(1), the 3-3 (one stone) corner opening, is the most practical for immediate territory. On the other hand, it develops less smoothly than the other opening.

Dia. 2: W(1) is the severest and the most direct play against the 3-3 opening.

Dia. 3: B(1), W(2), is a natural exchange. B now normally continues with either a or b and only rarely at c.

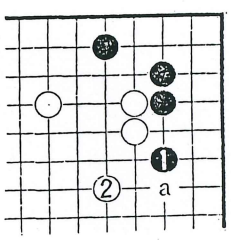
Dia. 4: If B(1), W(2) is one of the orthodox responses.

Dia. 5: After the B(1), W(2) exchange, B at a, while not immediately necessary, is the correct continuation.

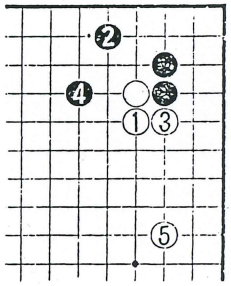
Dia. 6: W(3) is also a valid variation.

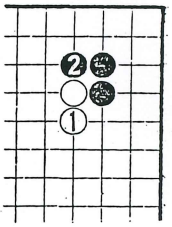
Dia. 7: B(2) is also correct.

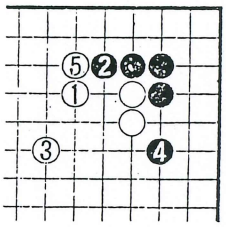
Dia. 8: W(1) is the standard continuation, followed by W(3). B(4) has a choice of jumping out on either side.



Dia. 5


Dia. 6


Dia. 7


Dia. 8

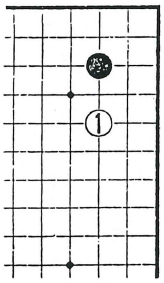
THE 3-3 JOSEKI: THE ONE SKIP APPROACH

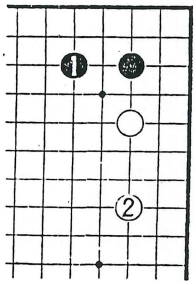
Dia. 1: W(1) is a severe approach but in most cases this is related to other stones nearby.

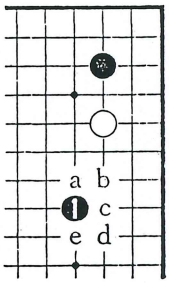
Dia. 2: B(1) is the soundest reply and W(2) is an orthodox extension.

Dia. 3: B(1) pincer and all the other pincer points from a through e, can be played.

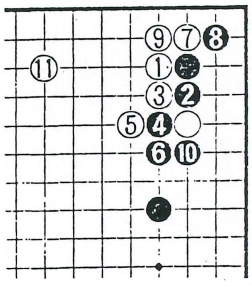
Dia. 4: W(1) is a standard technique. B(2)(4) is correct here. B(2) at (9) would be poor here.


Dia. 1


Dia. 2



Dia. 3

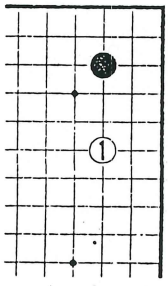

Dia. 4

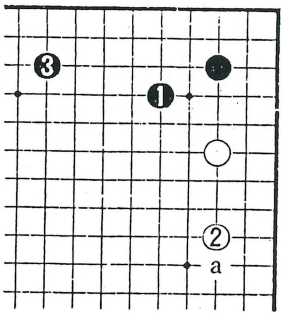
THE TWO SKIP APPROACH

Dia. 1: W(1) is usually chosen in terms of balance with other stones on the board.

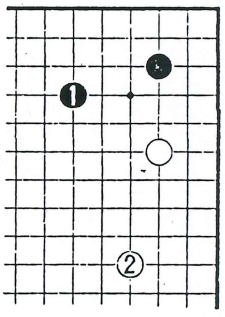
Dia. 2: B(1) is a standard reply and can also be used against the one skip approach. W(2) is safe. A further extension at a would invite an invasion.

Dia. 3: B(1) would be balanced by W(2). This exchange can also be applied to the one skip approach.


Dia. 1

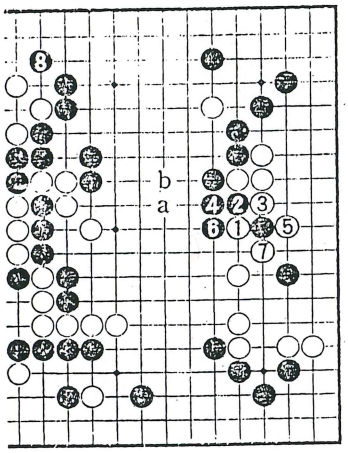


Dia. 2


Dia. 3

(C) Takao Matsuda 1963

CONCLUSION OF SANSETSU - SANCHI GAME



Dia. J

W(86) fights to get in the play at (98). Dia. J: W(1) gains on the right but B(8) and if W at a, B at b, makes this B territory too big.

B(11) is a good play preventing such plays as in Dia. K.

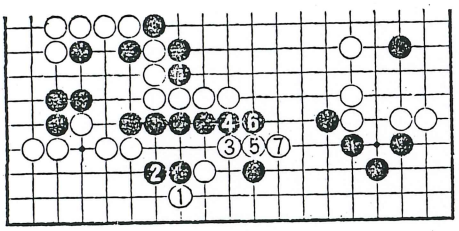
W(20) is probably an oversight of the B(27) play.

W(30) etc, are in preparation for the ko fight.

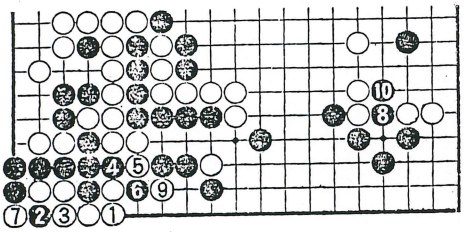
W(38), if played as in Dia. L: would have given W the favorable exchange and this is the last chance for W to win.

W(46), B(49) take ko.

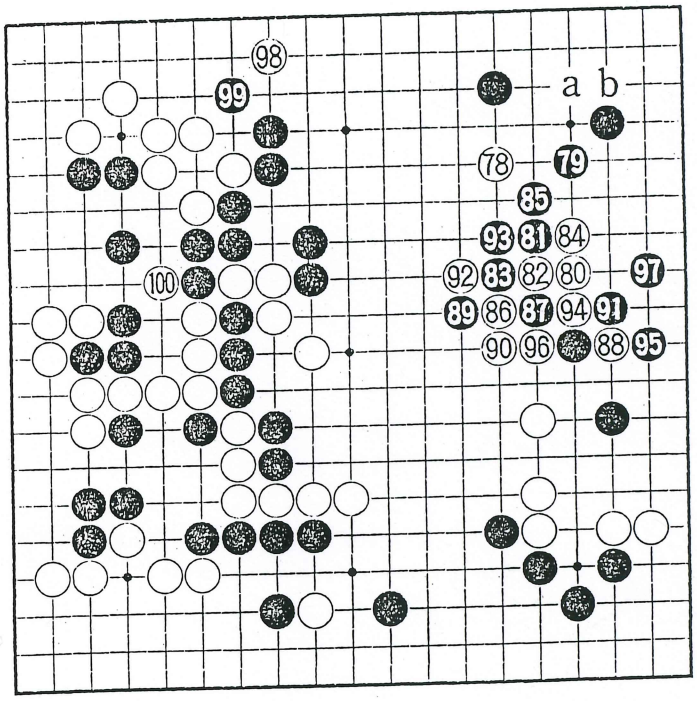
B wins by 6 points. Plays after the 200 th play is deleted.

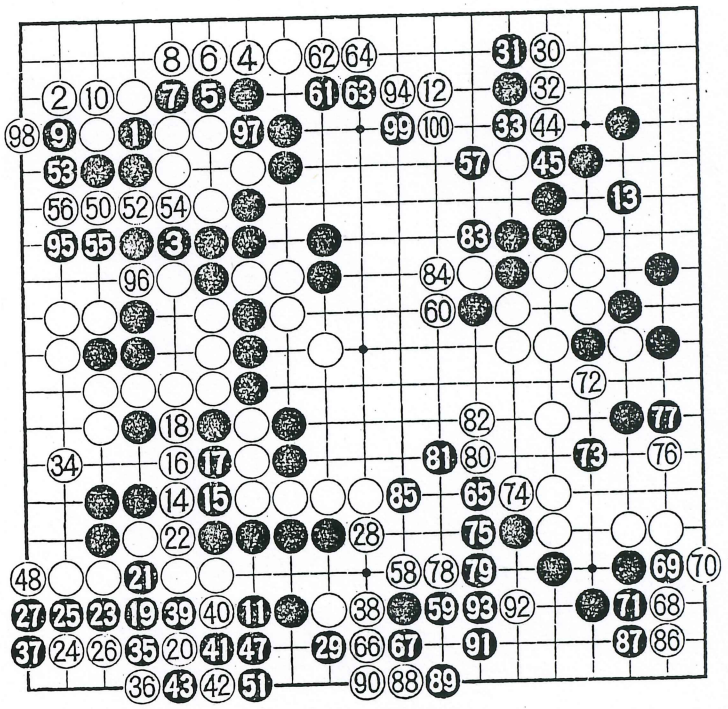


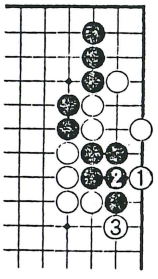
Dia. K



Dia. L

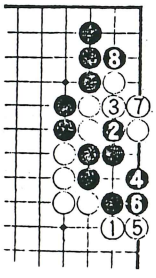






ANSWER TO THE PROBLEM IN THE GO LETTER #22

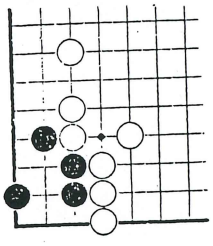
W(1) is the key play and there is no hope for B.



W(1) fails because B retains an "eye" and is able to win this fight.

NEW PROBLEM:

W to play and kill ...



THE 18th HONINBO SHUHO (1838-1886)

If one were to be limited to the number of fingers on one hand, the 18th Honinbo Shuho would be included when picking the truly greats among the many in the history of Go. His game had a subtle brilliance and a natural ease, which made the prevalent conjecture that he only pushed himself just enough to win. This two stone game with Takahashi illustrates, more than an even game, the resourcefulness of Shuho.

From the first play, W(1), Shuho begins to throw the game out of the usual pattern. W(1) is normally played in one of the two empty corners.

W(5), Shuho coolly leaves the B(4) pincer to play the remainning corner.

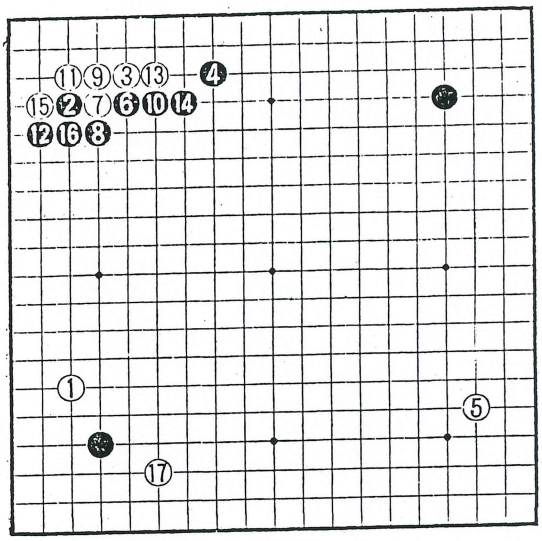
B(6) is one of two standard lines of play. Dia. A: B(1) takes the corner and forces W towards the center. B perhaps wanted to avoid the many possible continuation for W at either a or b.

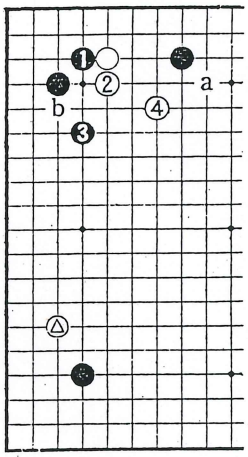
W(7) is valid only when the ladder is favorable. See Dia. B.

Dia. C: W(1) is the only line available if the ladder is unfavorable. This exchange is poor for W and therefore the W(5) in the main diagram had also considered this ladder.

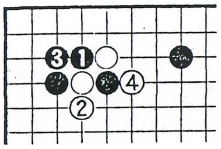
W(13) is an important push. Dia. D: If B(1) W simply plays (2) and threatens the weakness of B's structure at a and b.

W(15) gets the sente after the B(16) response and develops rapidly with the double attack at (17). Therefore B(14) should have considered Dia. E: B(1) through B(11), giving B the initiative. And as an added bonus, B at a followed in sequence gives B the gain in the corner e with sente.

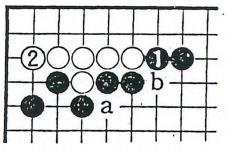




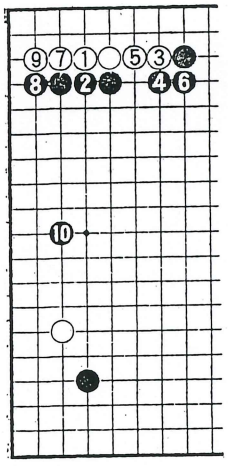
Dia. A



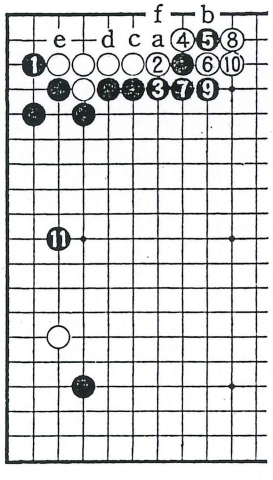
Dia. B



Dia. D



Dia. C

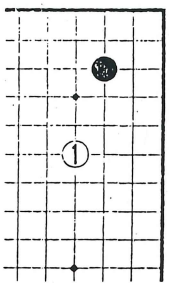


Dia. E

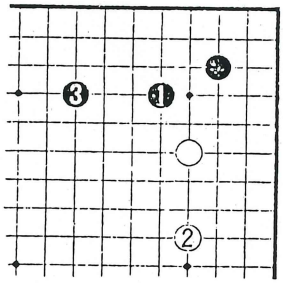
THE BIG KNIGHT'S PLAY TO THE 3-3 OPENING

Dia. 1: W(1) has less pressure against the corner but is very frequently played because it is a light approach.

Dia. 2: B(1) is the sound response, although the one further, big knight's response may also be played.



Dia. 1

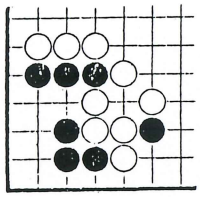


Dia. 2

(C) Takao Matsuda 1963

NEW PROBLEM:

W to play and kill ... This position occurs very frequently in actual games.



B(18), following the general rule of "leaning on the stronger side", normally is played as in Dia. F: the difficulty of Go is apparent here because in this case this is not an improvement over the plays in the actual game.

B(26) is a powerful line of play which forces the sequence through W(33).

B(34)-(38) are logical follow ups.

W(39) plays for the whole board.

Dia. G: This would have been a local gain and equally valid line of play.

W(41) is the fluid attack invested in (39).

B(52) is questionable. Dia. H: B(1)-(5) and living in this corner is better.

After W(59), there is no clear line to get out of this situation. Dia. I: B(1) would be answered by W(2).

B(62)(64) is an understandable fighting momentum.

W(71) is correct timing.

After W(77), whether B should immediately play at (96), is one of delicate timing and if it were played, W would probably have played at a, but since this clearly leaves no hope for some play with the 3 B stones, B hesitated and when played later, W strongly braced with (97).

B(78) takes away W's base while gainning points at the same time.

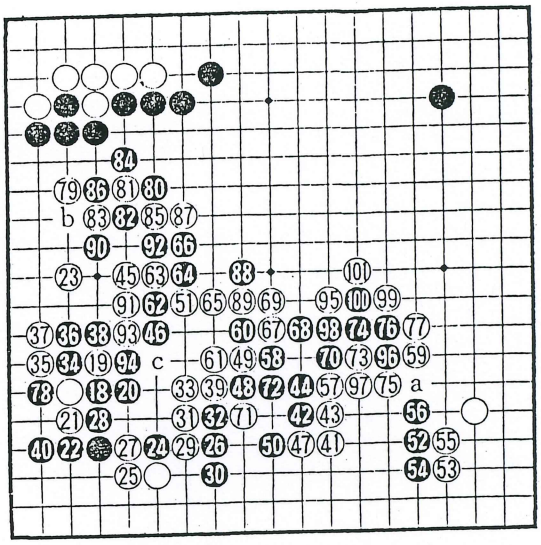
The exchanges following the B(80) attack is a very tense situation.

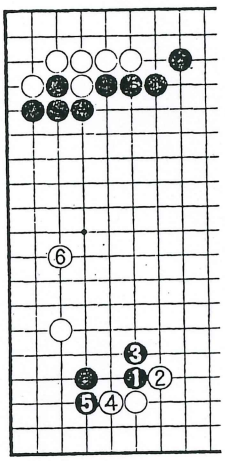
W(85)(87) is the superb line of survival.

B(92) overhastened to cut. W(93), forcing B(94), left W with a cut at c to get out.

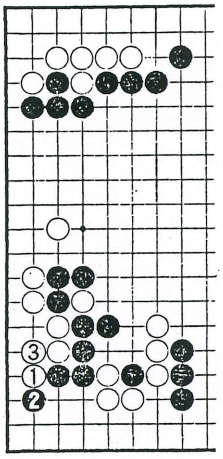
Dia. J: B should have strongly braced by hanging on with B(1) and leave a future threat to cut at either a or b.

W takes advantage of this tiny chance and launches an almost unbelievably strong attack with W(95). What exactly is W's diabolical plan?

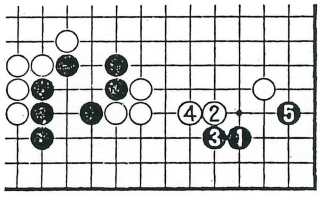




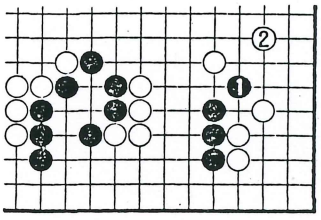
Dia. F



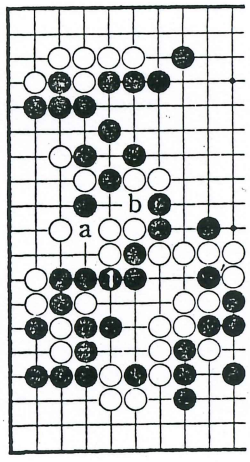
Dia. G



Dia. H

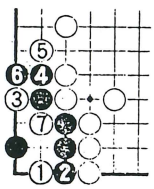


Dia. I

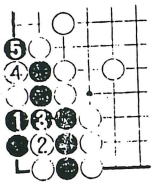


Dia. J

ANSWER TO PROBLEM IN THE GO LETTER NO. 23



W(1) is the correct play. W(7) gets to capture either 3 B stones.



If B(1), W(2) and W(6) plays at (4).

HONINBO SHUHO vs TAKAHASHI concluded

B(2) is correct. Dia. K: B(1)-(5) would provoke the sequence through W(10). W now threatens to either play at a or b.

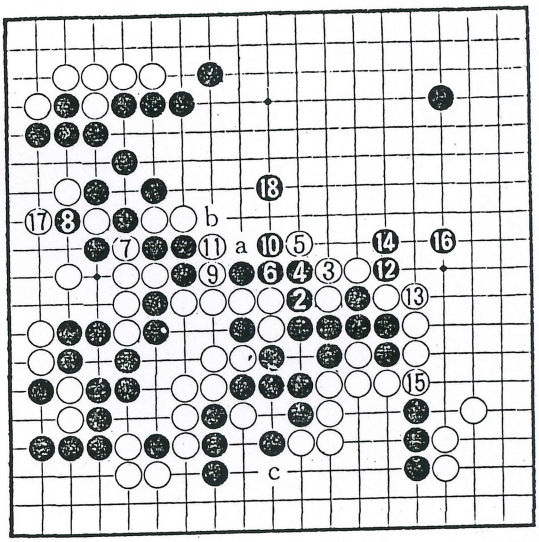
Even after the best line for B, which is (2)-(6), W still is able to play against the weakness on both sides of B with W(7) and (9).

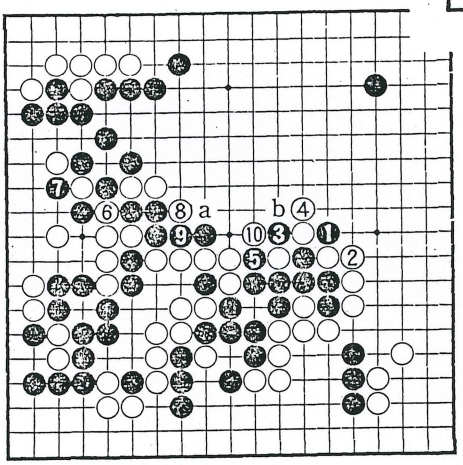
B(10) could have played at (11), W at a, B at b, W at (10), and B at c. This line would restrict B's losses to the eleven B stones in the center.

After B(14), W(15) is necessary.

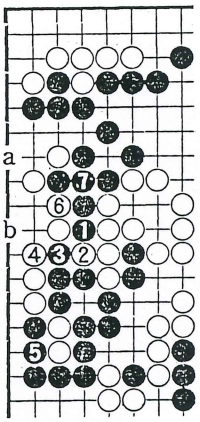
W(17) is a big play because (Dia. L) even though B gets to cut off this group with B(1), W follows the sequence through (6), and after B(7), plays at either a or b to make it safe.

B(18), forming a huge potential, shifts the battle to this corner.

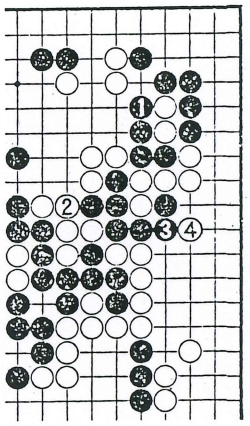




Dia. K



Dia. L



Dia. M

B(20)(22) goes all out to kill this W group.

B(30) can not cut at (34) because W would counter with a cut at (30) to win.

W(31)(33) uses the now expendable center stones and indirectly protects against the cut at (34).

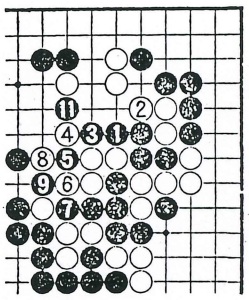
B cuts at (34) any way. Now we shall see the extent of W's tactical reading.

If B(44) plays the line in Dia. M: W(2)(4) kills this B group.

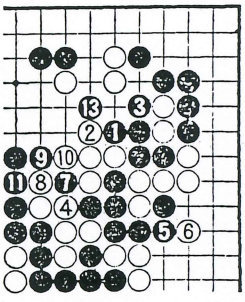
Dia. N: B(1) is the difficult line. W(2) ends with the W group captured. W(10) fills.

Dia. O: After the B(1), W(2) exchange, W(4)(6) does not work. W(12) fills.

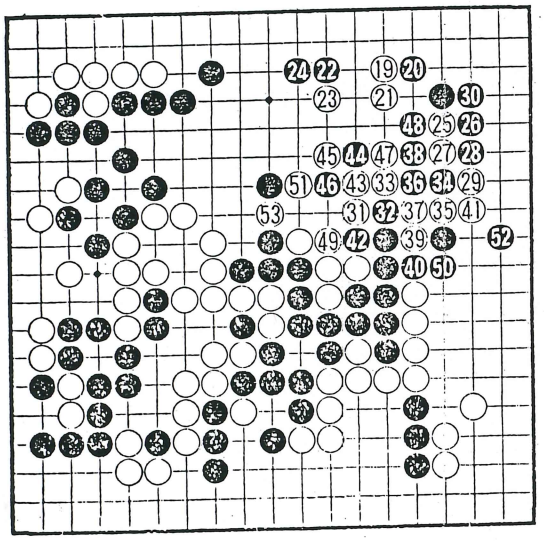
Ultimately B(44) was the only valid line. But after this W group lives easily with W(35), the game is over. The remaining plays are deleted. W wins by a margin of 10 points.

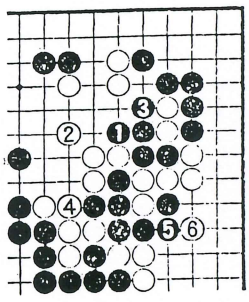


Dia. N



Dia. O





Dia. P

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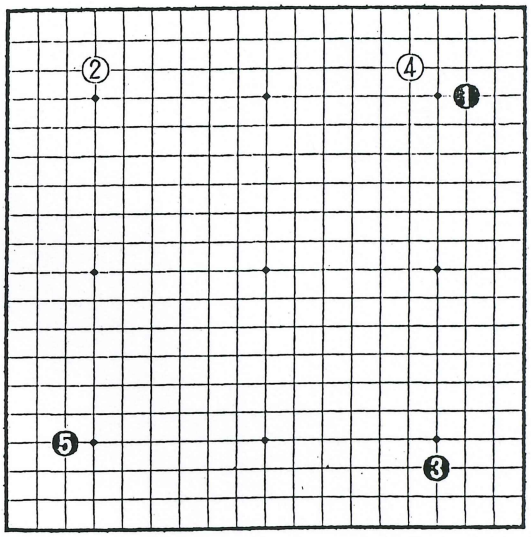
FUSEKI STUDY: SHUSAKU'S (1)(3)(5) OPENING NO. I

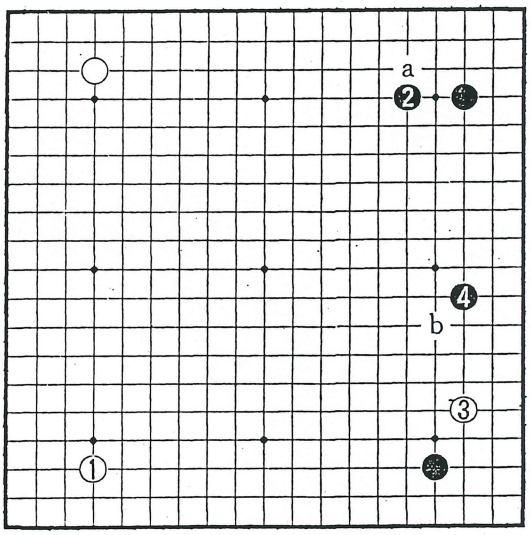


Honinbo Shusaku (1829–1862) is linked with the (1)(3)(5) opening because he made it into a smooth system of opening. The key emphasis is "position". This is the balance of opposing forces over the whole board.

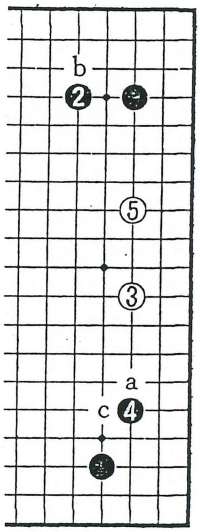
The characteristics of the (1)(3)(5) are: the low point "classical" opening; the initial placement in three corners; and the placement of the low point opening in direct perpendicular relationship to the adjacent corner.

This embodies the two major principles of the "classical" opening. The "corner, side, center " principle is the order of importance. The "third and fourth line" principle gives the optimum lines to open.

W(4) is normally played for two reasons. One, to interfere with the aim of the low point opening, which is to complete the two stone corner position and two, Dia. A: illustrates the disadvantage of allowing the B(2) closure. If W (1) is played, B(2) or a forms an ideal position on the right side. Since it would be poor to allow two corners to be safely closed with two stones, W(3) is a natural. But this allows B(4) or the more popular b pincer, which gains an extension at the same time.



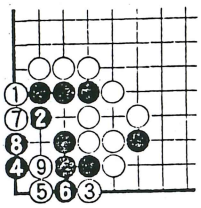
Dia. A



Dia. B

In spite of this, the reason we see the W(3) play used as in Dia. A: is because of the element of komi (the giving of points, usually 4½, by B to offset the advantage of going first). In fact, as in Dia. B: W(3)(5) which allows B to close two corners are often played. Or, if B(2) is played at b, W(3) may be played at c. And also the W(3) play at a to soften the effect of the pincer attack..

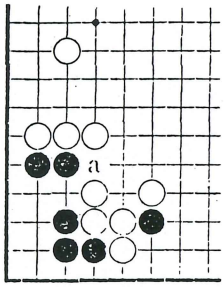
ANSWER TO THE PROBLEM IN THE GO LETTER NO. 24:



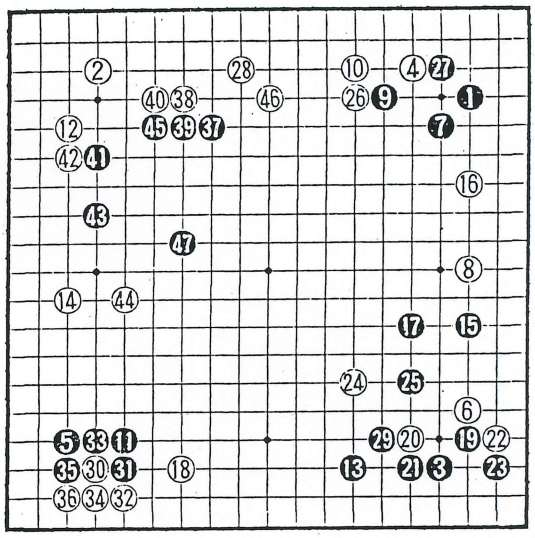
W(1)(3), turning in from the outside, is the correct technique here to kill this B group

NEW PROBLEM:

W to play and ko ...



SHUSAKU'S (1)(3)(5) OPENING CONTINUED:



After W(6), B(7) is the excellent positional play known as the "Shusaku's diagonal".

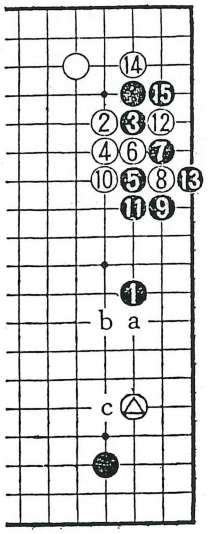
Dia. C: B(1) is not valid without the backing of B at (2). W(2)-(14) is the appropeate joseki to create a congestion between B(11)(9) and the original extension B(1). This holds true even if the B(1) pincer was at a or b. And this same analysis applies with the original W stone at c, the high approach.

Dia. D: B(1) is a fluid positional play. B can play the pincer and extension at a, the pincer from b, or press on the W stone at c.

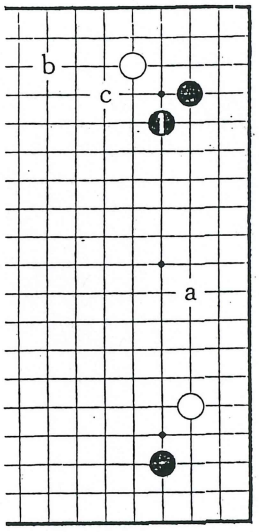
Dia. E: This illustrates that even after a number of W stones were added in this vicinity, B can easily become safe with B(2)(4).

W(8), therefore, is a logical play to prevent B's pincer. W(8) can be varied one further up or down.

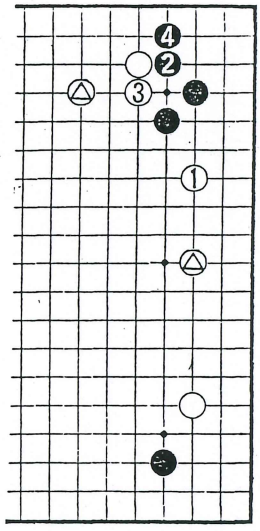
B(9) will appear quite aften. B(9) has its pro and con reasons. From the point of view that W(8) would cancel out any strength or "influence" created, this B(9) is poor. But...



Dia. C

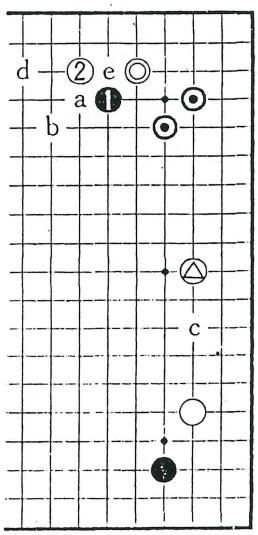


Dia. D



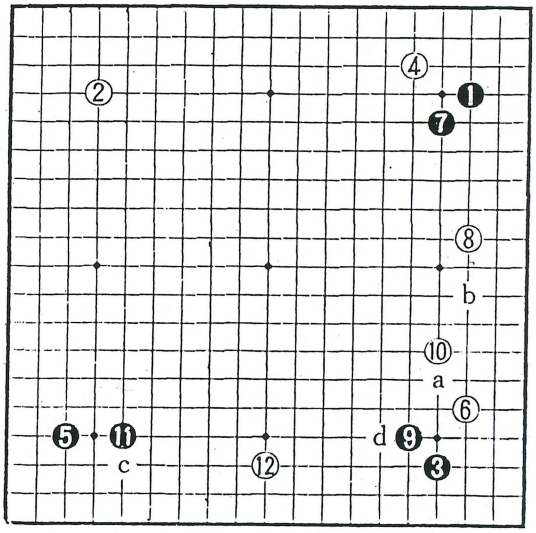
Dia. E

Dia. F: The arguments for B(1) is that it increases the strength of this corner position. And while it is true that B can no longer extend out, if B gets to invade at c, this "influence" would become effective. Locally, B can continue to press at a or b. But more correctly B should attack from d. W(2) is an orthodox, "light" response, considering the strength of the nearby B forces. But under certain circumstances, W may play W(2) at e.



Dia. F

Dia. G: B(9) is an example from an actual game played after Shusaku's life time. The aim of B(9) is similar to B(7). It protects against W's press from (9), threatems to press from a, invade at b, or pincer if W plays at c. B(9) at d is similar in aim with (9).

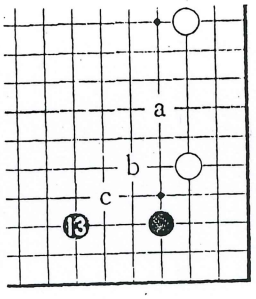


Dia. G

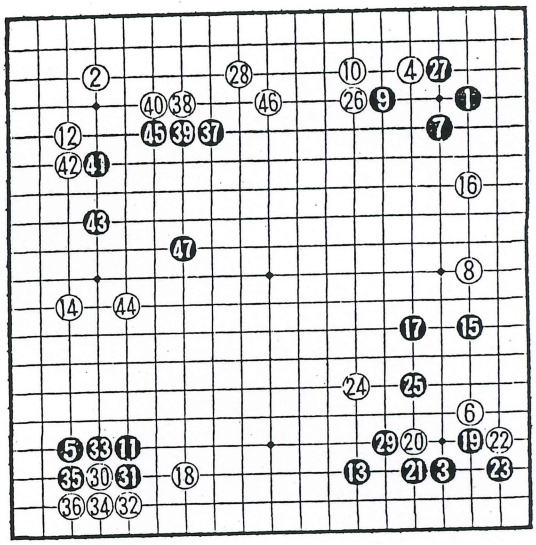
W(14) is an excellent play. To restrain this extension one point would be inviting a satisfactory extension for B from the two stone B corner.

W(14) is an excellent play. To restrain this extension one point back would be inviting a satisfactory extension for B from the two stone B corner.

W(13) is a calm play. A more unrelenting technique would be to invade at a, as shown in Dia. H: and after W at b, to get B at c. Compare also the technique shown in Dia. G.



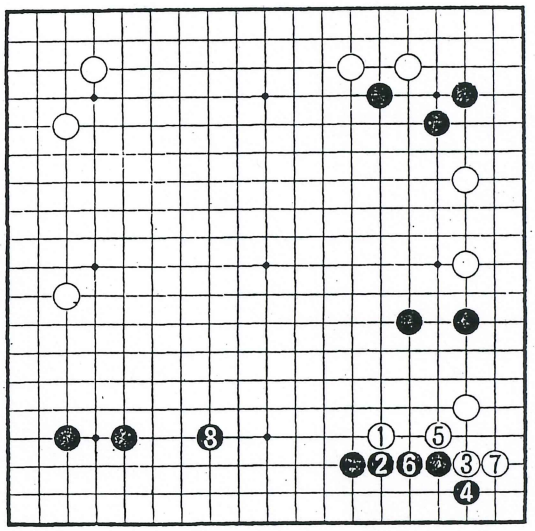
Dia. H



B(15) is an invasion related to and made possible because the nearby B was made safe first with B(13).

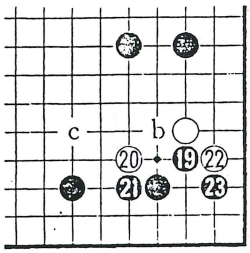
B(17) can also be played because W(16) does not pressurize the upper B group. Part of the value of the B(9) becomes apparent here.

W(18) threatens W(30). And also, Dia. H: W (1)-(7) is the standard joseki to make this group safe. But after B(8), this area can not be invaded easily. And as an added difficulty, B can choose to turn at (7) after W(5). This variation will be taken up later.



Dia. I

Dia. J: W(20)(22) are advanced tactics. These exchanges are made, not to run with these stones, but to abandon it in such a state that it might become useful later on. W(20) at b is the orthodox response to B (19), but it would be bad after B continues with a play at c.

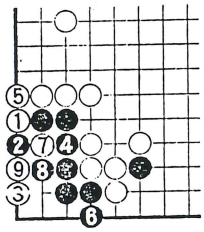


Dia. J

W(24) at (25), would only be burdened with a group under attack. Better to sacrifice.

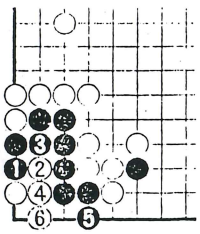
W(26) fortifies the W group.

B(27) protects this corner. W(28) is the big play left on the board.
B(29) completes the capture of the three W stones.
W(37) is a big play, thus taking away B's corner.
B(47) completes the "keshi"(dwindling) plays. And with no weak group on the board, B has a sound game still retaining the advantage of going first.



ANSWER TO THE PROBLEM IN THE GO LETTER NO. 25:

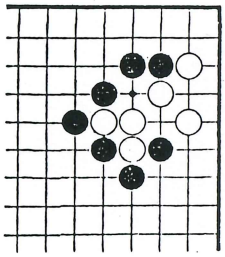
The sequence of play is difficult. B has no choice but to fight the ko.



B(1) only leads to the death of this group.

NEW PROBLEM:

W to play ...



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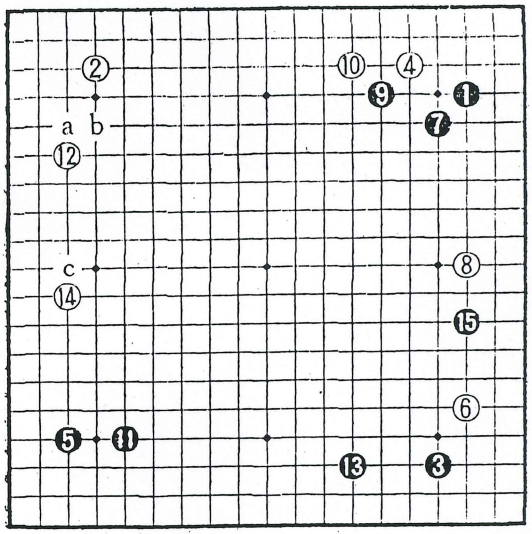
SHUSAKU'S (1)(3)(5) OPENING NO. II



The progress through B(15) is almost identical to the first opening. In terms of the whole board, W(12) is the the same as at a. If this was at the high b, the value of the extension at c would increase.

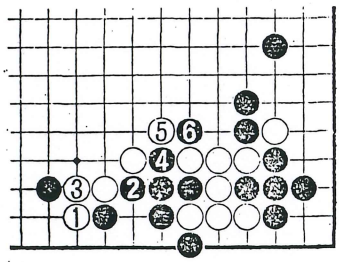
B(21) is a valid variation.

W(30) is necessary.

B(31) and W(32) are equally good.

B chose (31) because of the gain from B(33) through (43). The other reasons are that W (32) does not threaten the B(1)(9) structure. And if W gets to extend out towards B(11), this corner can loose its points.

B(33) is valid but a thorough reading is necessary.

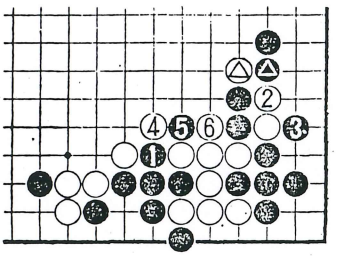


Dia. A

Dia. A: W(1) is tempting. But after B(6), W looses this battle.

Dia. B: If B(39) responds to W(38) in this manner, W now wins this fight.

Therefore B(39) is correct. And W gains a measure of satisfaction in forcing B to back in.

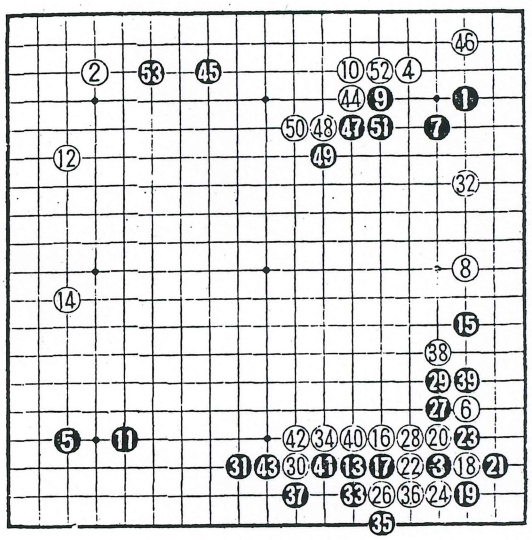


Dia. B

W(40)-B(43) are forcing.

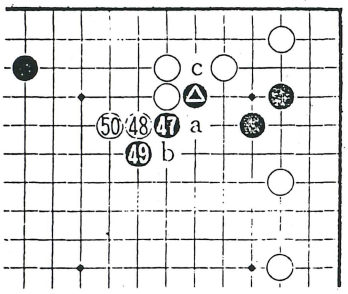
W(44) is an excellent play.

B(45) invades in the middle of this W's area in order to be able to extend out towards either side.



W(46) makes up for B's invasion by taking away the base of this B corner.

B(47)(49) is the correct technique. W(50) is forced.



Dia. C

Dia. C: If W(50) at a, B at b, and W has no adequate follow up because B would play to sacrifice the B(9) stone. On the other hand, W(50) at b, B at a, would only expose the weakness at c.

After B(51), W(52) must be played.

B(53), although a small extension, nevertheless is an excellent play. The difference between the W small knight's and the big knight's closure becomes apparent. This corner can now be invaded after B(53). And the B (45) variation is now fully understood.

SHUSAKU'S (1)(3)(5) OPENING NO. III

W(8) takes the maximum extension. This wide extension is possible because W can create a wall by pressing at a.

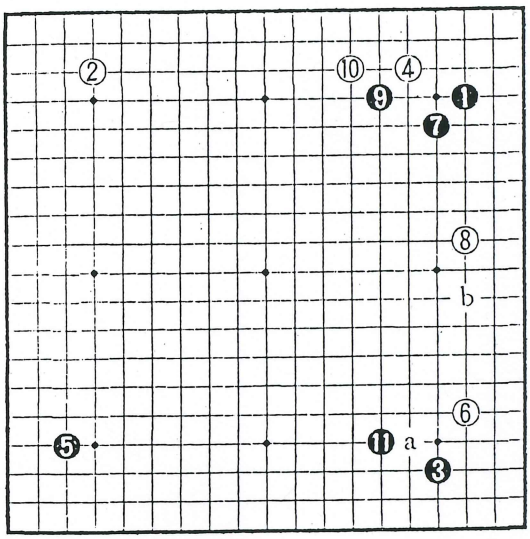
B(11) prepares to invade at b. B(11) can also be played at a.

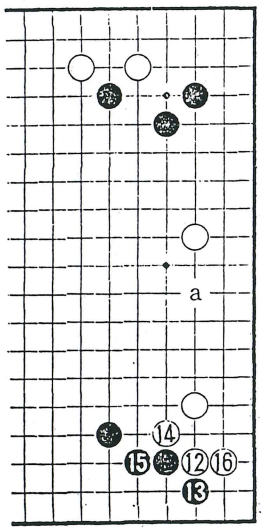
A & B: W(2) is the correct response to B(1).

W(12)-(16) is a valid joseki. This indirectly softens the invasion at a, by making one side of this W group safe. In other words, W need not worry about the lower group and can concentrate on saving the single W(8) stone.

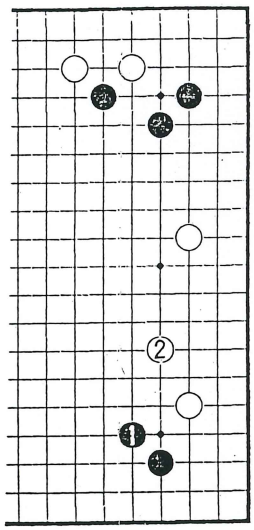
Dia. C: After the B(1) invasion, W(2)-(6) is too late. B(7) puts this W stone under severe attack.

Dia. D: After W(1), B has this severe line of exchange. B(6) fills. B is favored.

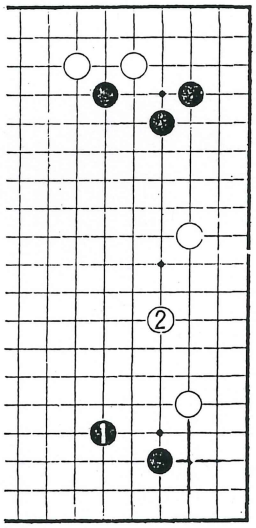


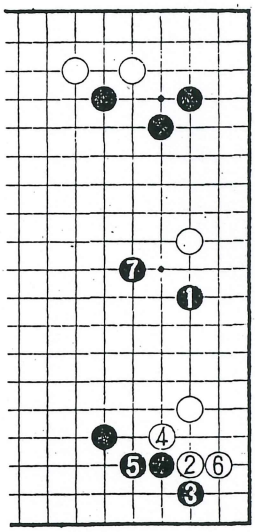


Dia. A

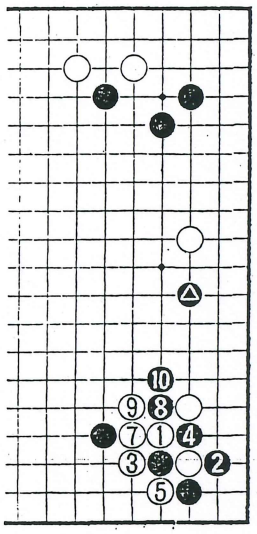


Dia. B

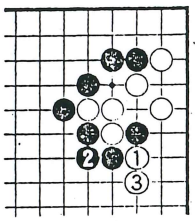




Dia. C

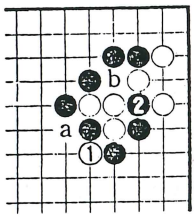


Dia. D



ANSWER TO THE PROBLEM IN THE GO LETTER NO. 26:

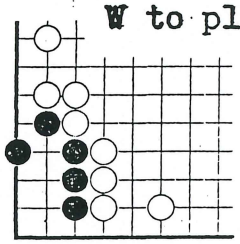
W(1) is the correct cut. W(3) completes this structure.



W(1) falls into a trap. After B(2), W must take at a, and B at b destroys this W structure.

NEW PROBLEM:

W to play and kill...



(Vol.II-)

THE GO LETTER NO. 27

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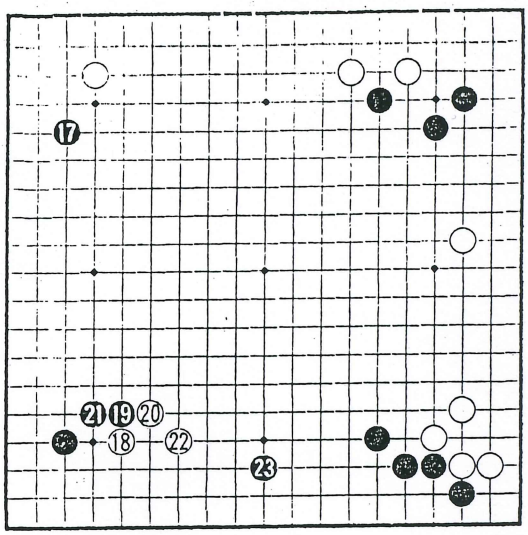
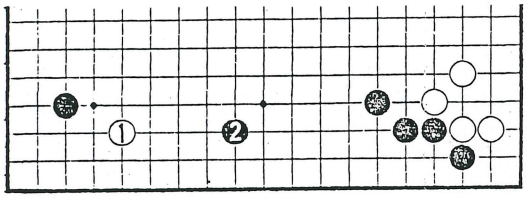
SHUSAKU'S (1)(3)(5) OPENING NO. III continued:

B(17) is played for two reasons. While B(17) at (23) is the correct continuation after B(15), W(16), at this stage the corner play is more important. And B(17) was preferred over the closure at (18) because B's strategy was to allow W to approach this corner and to manuever the (23) extension-pincer play.

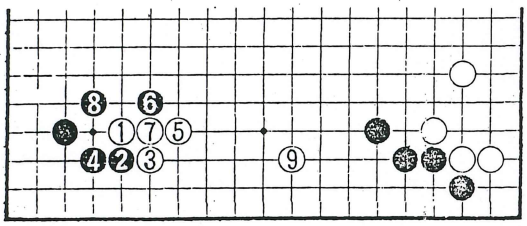




Dia. E

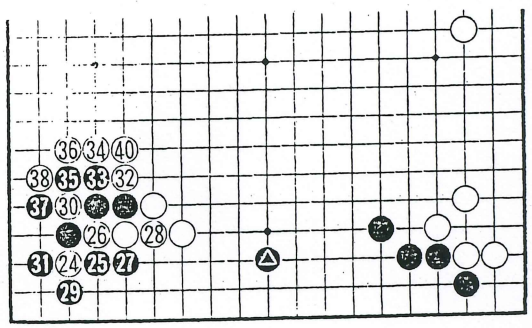
Dia. E: If W(1), B(2) is exactly what B wants.

Dia. F: W(1) was chosen aiming at this variation.

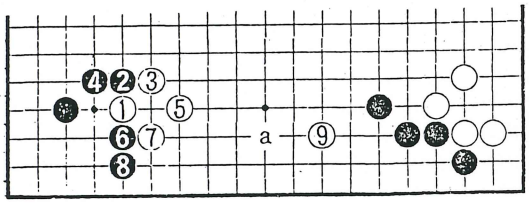


Dia. F

Dia. G: This is the regular continuation after W(5). Since this still allows W(9), the play at a was made, going out of the book line.



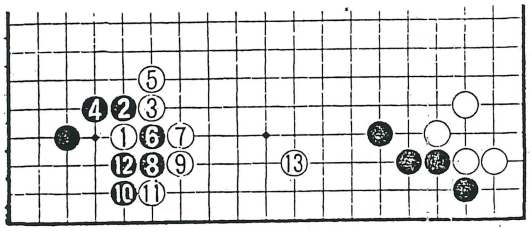
Dia. H: W(5) is the variation which gains the extension at (13), but W must concede a sizable territory in the corner.



Dia. G

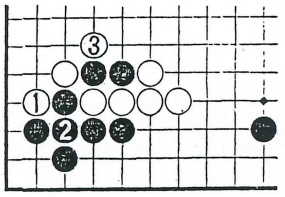
W(24) is valid, controling the initiative in this corner.

B(25) is the maximum play. B(25) at (31) would be weak, allowing W to gain in this exchange by drawing back at (25).



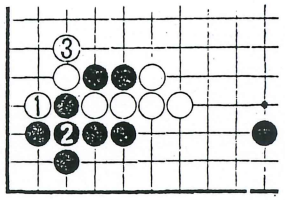
Dia. H

B(27) through (31) leaves no room for variation. W(32) is the proper continuation(the ladder favors B). B(39) fills.



Dia. I

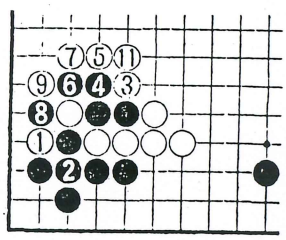
Dia. I: If the ladder works after W(3), this exchange would favor W. Therefore B should be sure about the ladder before allowing the W(24) play.



Dia. J

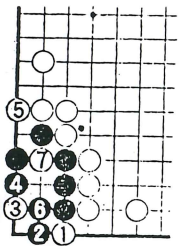
Dia. J: W(1)(3) is poor.

Dia. K: W(1) has no meaning if the continuation is W(3).



Dia. K

ANSWER TO THE PROBLEM IN G.L. NO. 27:



W(1)(3) is the orthodox technique to kill this group. W(5) is correct, although played at (6) would also kill this group.

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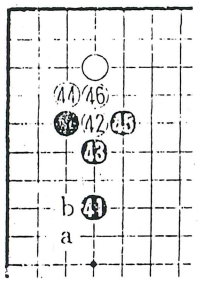


Dia. L

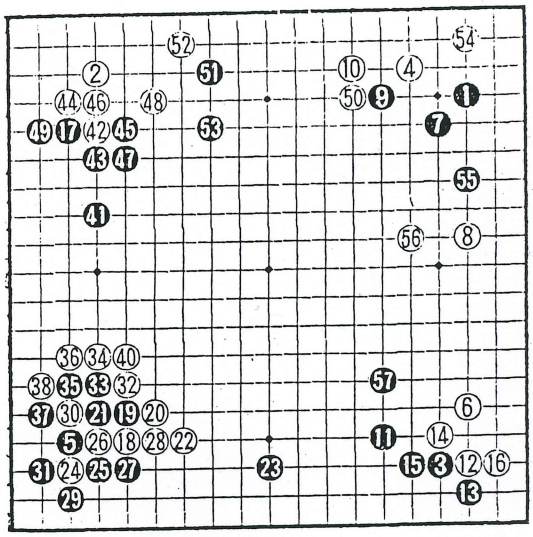
B(41) is played high because of W's tremendous strength in the lower left corner.

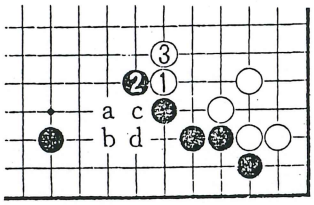
Dia. L: B(41) at a would ordinarily be the appropriate extension but here W would most likely invade. B at b, therefore is acceptable but it lacks the whole board consideration when compared to B(41).

W(42)(44) plays for the gain in the corner and forces the B stones to congest.

B(47) correctly plays for the outside.

B(49) is played more for the safety of this group rather than territory.





Dia. M

W(50) is a vital play in most situations.

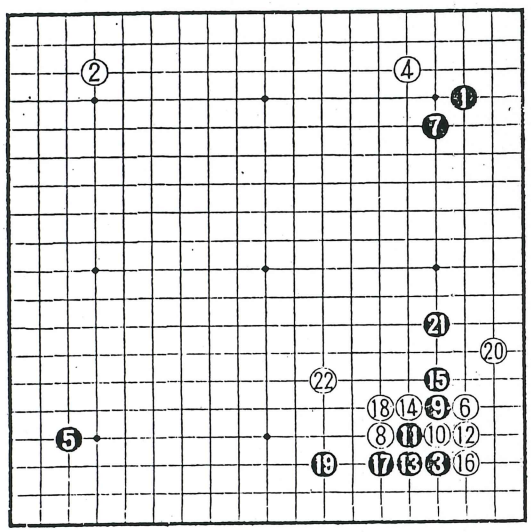
B(51) invasion is possible partly due to the previously played B(49) which now serves to threaten the eye structure of this W corner. And thus with W(52) B(53), B was able to diminish this W's territory.

W(54) and B(55) are both vital to the stability of their respective group.

B(57) is important. With this play, B now has more territorial points and there seems to be little chance for complications. Especially note worthy was B's skill in making the W's strength in the lower-left corner ineffective.

Dia. M: If W gets the chance, W(1)(3) is excellent. W(1) may even consider the possibility of the line at a, B at b, W at c, B at d, and W at (1).

SHUSAKU'S (1)(3)(5) OPENING NO. IV



W(8) initiates the difficult "big slant" joseki and its many variations. The minus side of this joseki is that, since most of the lines when concluded covers nearly a third of the board, the area of strategic interplay becomes that much restricted.

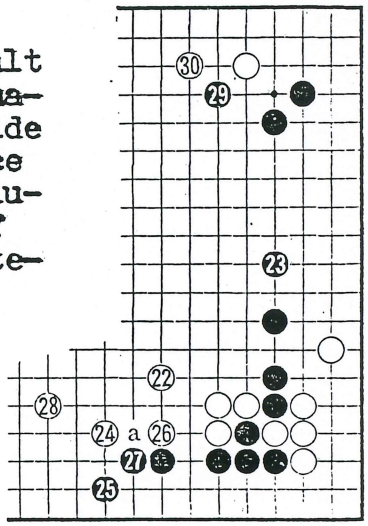
W(22) is not widely played nor is it well known.

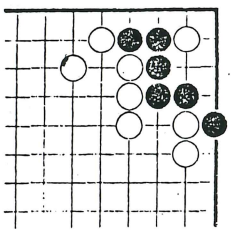
B(23) is correct. If neglected, W plays at (23).

W(24) forces B(25) into a low position.

W(28) protects against B's play at a.

B(29) is again the press utilized by Shusaku.

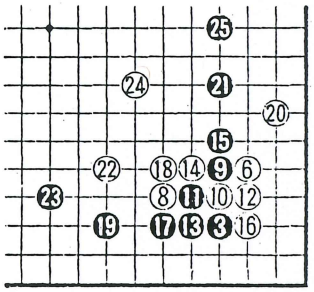




NEW PROBLEM:

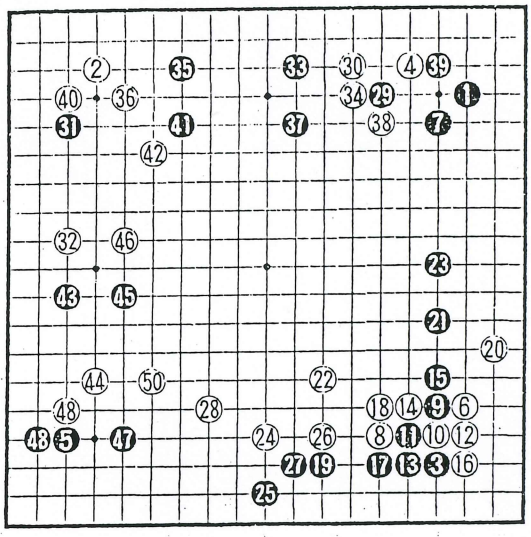
B to play and live ...

Dia. A: This is the usually played standard joseki.



Dia. A

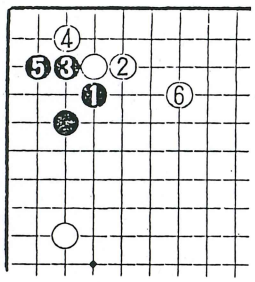
SHUSAKU'S OPENING NO. IV continued:



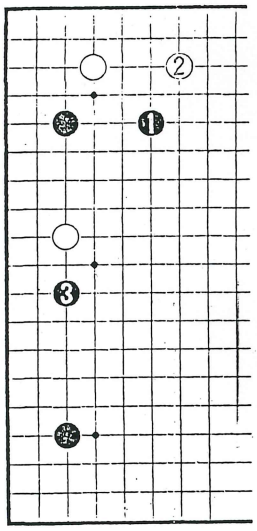
B(31) is more important than a closure at B(47). In this game, the value of the closure at (47) is small because it has no future to develop in the direction of W(28).

W(32) was the popular pincer during the time of Shusaku. The other pincers can well be considered.

B(33)-(39) is a smooth running sequence of plays with B in firm control.



Dia. B

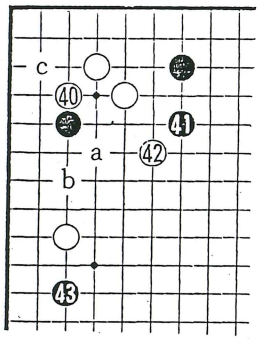


Dia. C

Dia. B: This is the popular variation used today.

Dia. C: B(1) is not appropiate in this situation. B(3) extends from an unclosed corner.

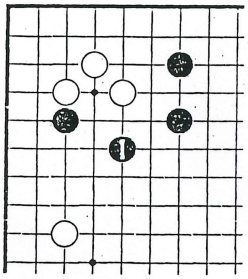
Dia. D: W(40), correctly plays from the corner. W(40) at a, can be answered at either b or c to live easily. W builds an outside wall which lacks effectiveness in this game.



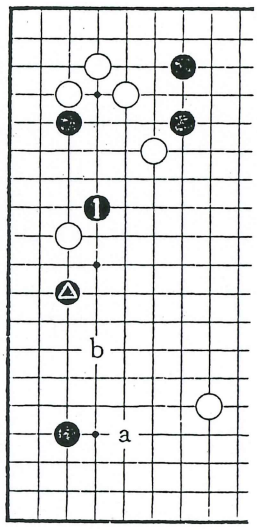
Dia. D

B(41) defends and threatens a play in the upper left side.

Dia. E: If W(42) is not played, B(1) is the good play.

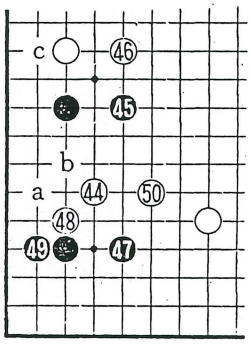


Dia. E



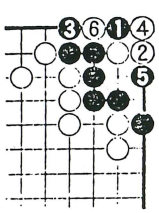
Dia. F

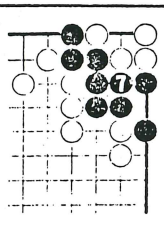
Dia. F: B(43) threatens the B (1) continuation. If B(43) were played at a, W would play at b. This is one of the special situation where the corner closure is given a secondary importance to the play on the side.



Dia. G

Dia. G: If W(44) at (47), B would happily answer at (44). After W(50), it looks like the B(45) group is in for some trouble, but since B is well ahead and the survival of this group can be readily found with a play at a to connect; at b or c to strengthen and make this group safe; B has a good game.





ANSWER TO THE PROBLEM IN THE GO LETTER NO. 28:

W(4)(6) seems to threaten a ko fight but B(7) makes this group live unconditionally.

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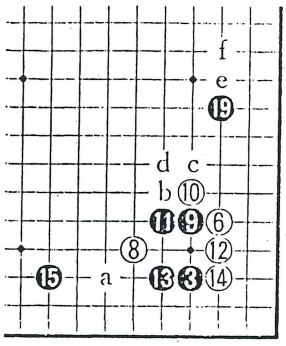
SHUSAKU'S (1)(3)(5) OPENING NO. V



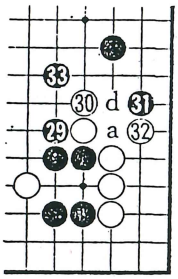
Dia. A

W(10) variation is less complex. B(15) is correct.

Dia. A: If W continues at a, in order to save W(8), B can push at b, W at c, B at d and there is nothing to fear. B(19) is a good play having equal value with a corner play. If W(16) were to play in this area, it would be at either e or f.

Dia. B: Shuho (W) vs Nakagawa. W(22) is an example of the importance of the side over a play in the empty corner. This prevents B at a with a further continuation threatening a cut with d. B(17) takes. B(19) fills.

W(20) is good. And along with W(22), neglects the W(16) stone because it has served a useful purpose already by splitting the B forces. Dia. C: W(1) is the orthodox invasion. But this situation is rather simple. For example, B(2) and W has no adequate continuation. Dia. D: Compared to Dia. C, even after B(1), W has either a or d and enough tactical complexity to harass B.



Dia. E

B(23) correctly plays for the corner. To play at (24) allows W to live in the corner and the wall thus gained is cancelled out by the W(22) stone.

The sequence of play, B(29) before B(39) is excellent. Dia. E: If B(29) is played directly at (31), W would answer at either a or d.

B(33) gives B a definite edge in the continuing center mid game.

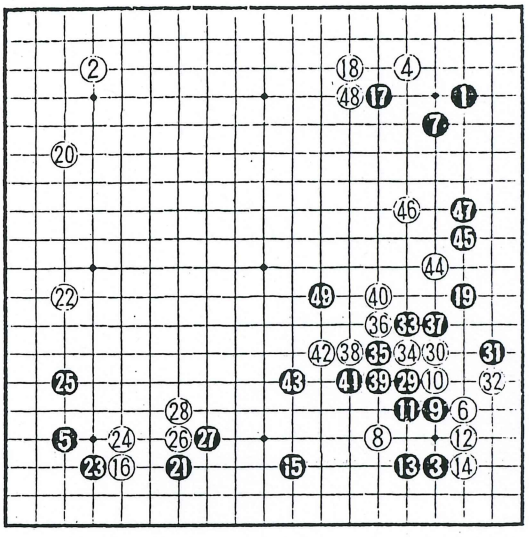
W(34)(36) begins the mid game fight.

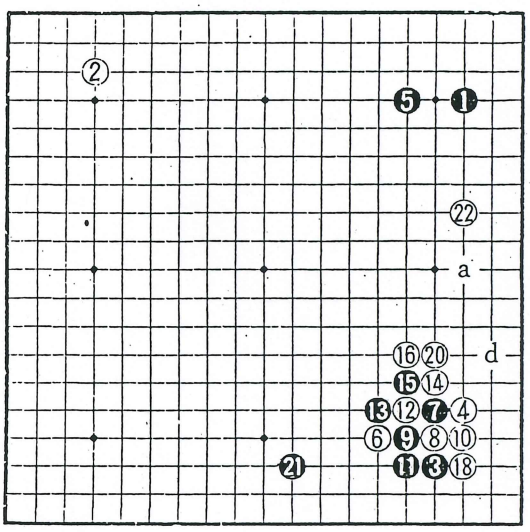
B(37) is correct here.

B(47) is a correct response which has wide utility.

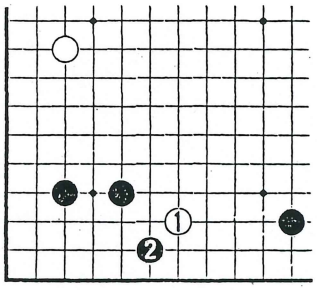
W(48) avoids B's pincer against these two W stones and begins to build a huge potential to the left of it.

B(49) is the vital point. W(48) at this point would make the center group safe. B now controls the coming fight.

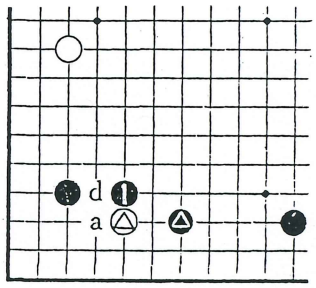




Dia. B



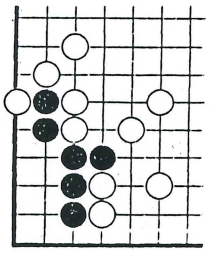
Dia. C



Dia. D

NEW PROBLEM:

B to play and live ...



SHUSAKU'S (1)(3)(5) OPENING NO. VI

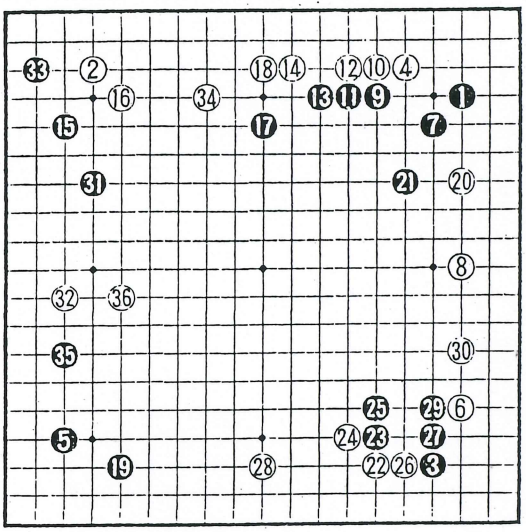
W(10) aims at clarifying this situation. W (10) at (12) is the more usual choice but this later allows B a wide choice of continuations.

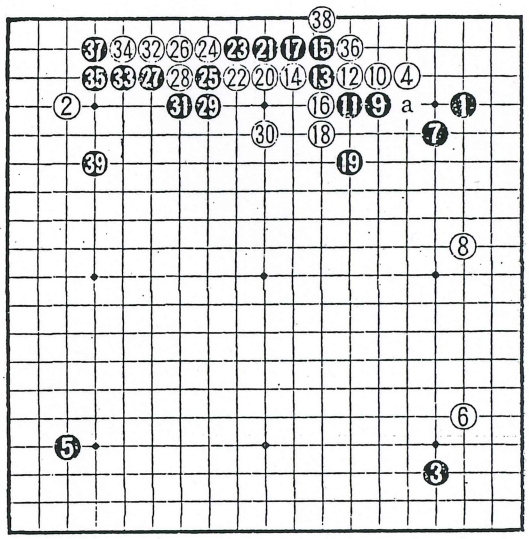
Dia. A: Shusaku (B) vs Shuwa. This is an example of the B(13) variation. W(14) is the tesuji(correct technique). In the resulting exchange , B is forced to give up the 5 stones to attack the W(2) stone. B(19) at a is also a valid variation.

B(15) is forcing because if neglected, B at (16) would force the whole upper side into a poor(low) position.

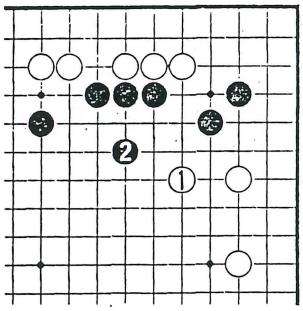
B(17) is also forcing and B finally is able to get the closure at B(19).

W(20) is a good play. If neglected B would use the (7)-(17) strength to invade between W(6) and (8).





Dia. A



Dia. B

B(21) looks unimportant but that is not correct.

Dia. B: W(1), forcing B(2) is not bearable.

Dia. C: Yet, to allow the further sequence of (1)-(5) would completely negate the B's wall of "influence".

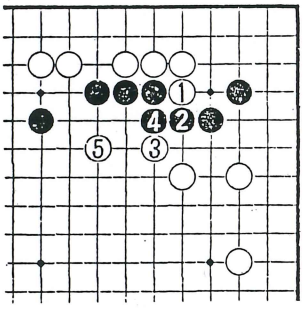
W(22) is better than trying to attack the B(15) stone.

B(23) is a joseki variation.

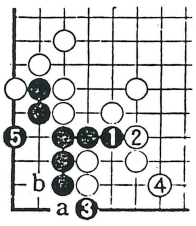
B(31) plays to continue at (33) or if W plays next to B(15) from the corner, to get the play at (32).

If W does not protect at (34), B would invade at the point left of (34).

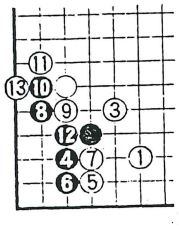
B is thus able to get the extension and attack at (35). After W(36), B is now able to extend out from (19) towards W(28) to threaten this W group.



Dia. C



Dia. 1



Dia. 2

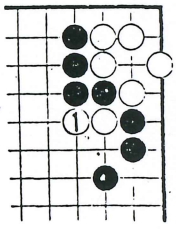
ANSWER TO PROBLEM:

Dia. 1: B(1)(3) is important. After B(5), if W at a, B at b, and live.

Dia. 2: This is a standard joseki. B(2) is played elsewhere.

NEW PROBLEM:

B to play and capture...



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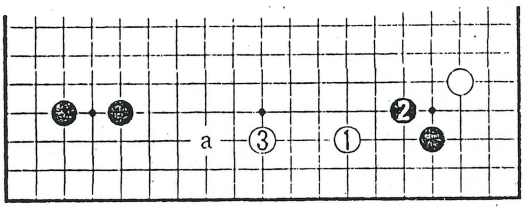
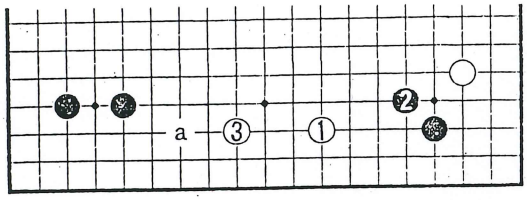
SHUSAKU'S (1)(3)(5) OPENING NO. VII



Dia. A



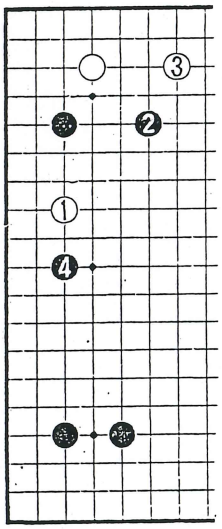
Dia. B

B(9) variation.

W(10) is an unusual pincer. The other pincers are also valid.

Dia. A: W(1) is orthodox. B at a would be the excellent continuation.

Dia. B: B(2) is poor here because B at a is smaller and because of the distance between W(1) and B (2) has less pressure against this W group.



Dia. C

Since W(10) is far from B(3), B can safely neglect the (3) stone to get the B(11) play first.

W(12) is natural but B also lives easily in this corner and with sente.

B(21) followed by W(22) pincer seem natural. Dia. C: If W(1) is the two skip pincer, B would be willing to get the B(2)-W(3) exchange in order to get the very satisfying B(4) extension-attack. B may also play this variation with the W three skip pincer but since the B(4) play would be one less extended, it would not be as satisfying.

Since W(24) is not the diagonal play, B chooses to settle in this corner with B(25)-(29). On the other hand, W gets to play the important play at (30). Thus W(24) can be interpreted as a play to get the W(30) play.

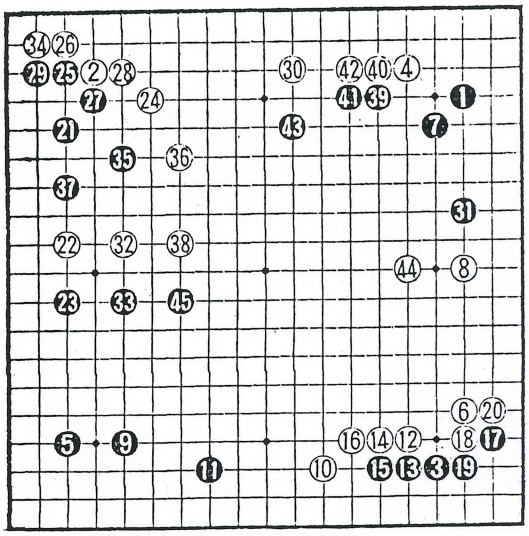
Dia. D: W(1) poor here. W(5) fills. B(10) becomes an ideal extension-pincer against the W(4) stone. Furthermore B at a, W at b, B at c, can build this B into a huge potential.

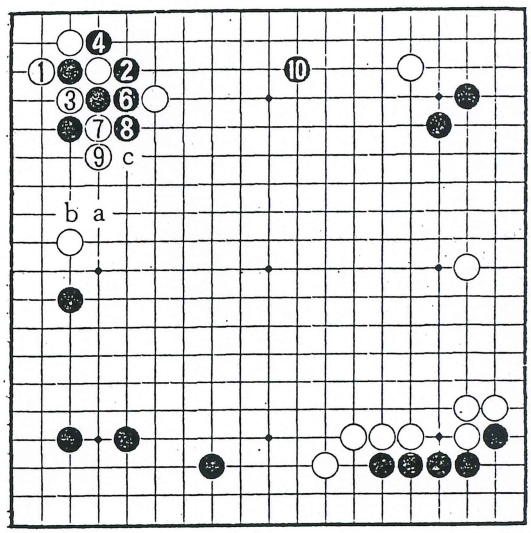
B(31) is the last big play of the opening.

B(33) continues the attack against the W(32) stones while increasing B's territory.

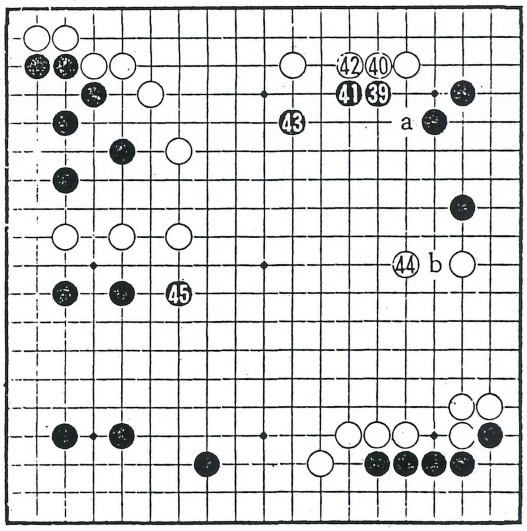
W(34), seemingly small, gains territory, attacks the B group and thus indirectly aid the weak W(32) group.

B makes safe with (37). W(38) is necessary.





Dia. D



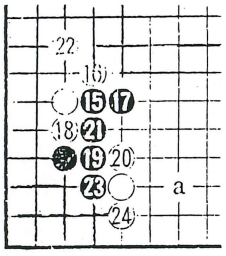
Dia. E

Dia. E: B(39)-(43) counteracts the developing W's territory. If B(39) at (42), W at a and this leads into an unnecessarily difficult game. If W(44) is not played, B plays at b. B(45) good.

OPENING STUDIES: Shuwa(W) vs Shusaku(B)

B(1)(3)(5) and B(7) diagonal, is the basic structure of Shusaku's opening. After W(8), B gets the ideal pincer-extension with B(9).

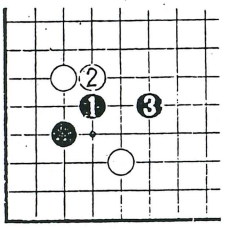
W(10)(12) abandons the W(6) stone for the moment and thus avoids a fight where B has the superior forces. And with W(14), attempts to shift the battle in W's area of strength. The W(14) played further away (e.g. the two skip) would be slack in this case.



B(15)-W(22) is a joseki variation. Dia. A: This is also a valid variation.

B(23) looks awkward, but it is a valid play. It gives this corner a base while threatening an invasion at a.

W(24) protects against this invasion and still attacks the B group.



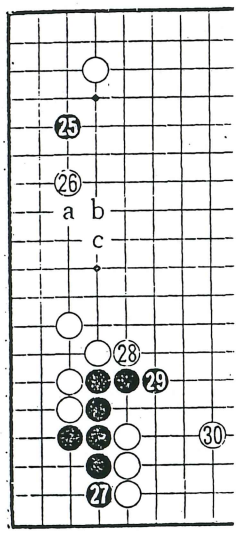
Dia. A

B(25) prevents the closure of this one remaining corner.

W(26), correct choice. If W (26) at a, B at b, W at c, B at (26), thus congesting the W stones with the W(22) stones.

B(27) makes this group safe.

W(28) before (30) is the correct sequence of play.

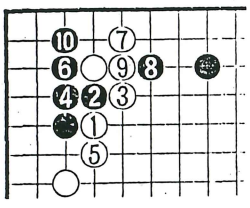


B(31)-(35) is a standard manuever. W(36)(38) is the correct choice. Dia. B: This joseki would be poorly applied here because B's gain in the corner is bigger than W's potential gain on the outside. That is because B's (33)(35) position is too stable to attack.

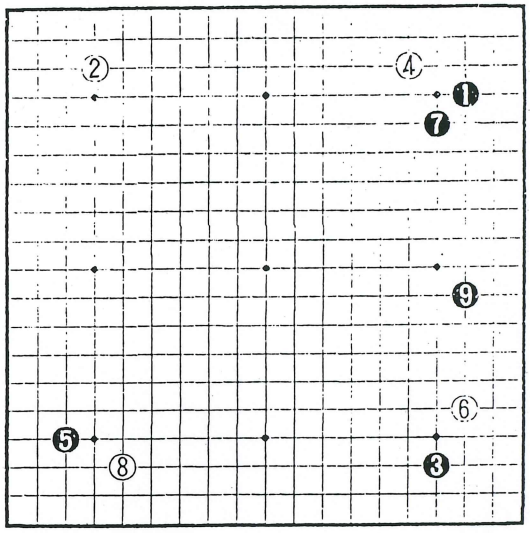
B(39)-(45) beautifully resolves this weak position.

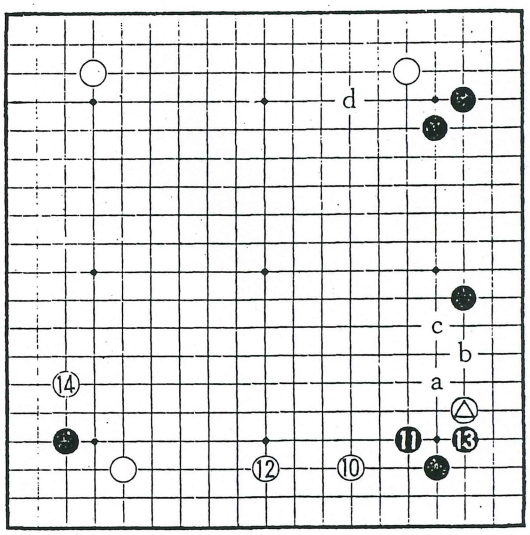
W(46) protects. B(47) is the vital point of attack and at the same time expands B's territory.

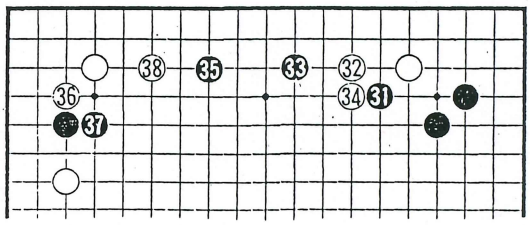
W(48)(50) is played so that if B cuts at (54), W can answer at a. After B(53), B can cut at (54) and prevent this group from coming out. B(57) at b would be poor because W has a play at c.

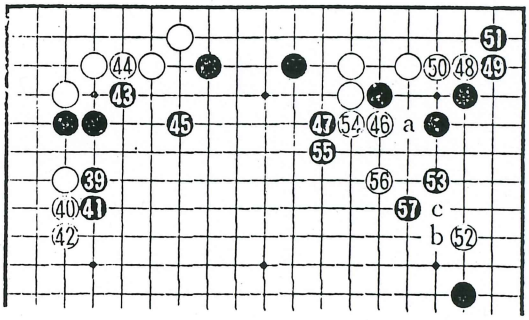


...Dia. B









(C) Takao Matsuda 1963

OPENING STUDIES: Shusaku(W) vs Shuho(B)

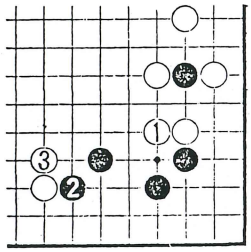
W(8) avoids being pincered.
B(9) aims, if W at a, to pincer at b.
B(11) good. Threatens to invade at c.

W(12) is safe and practical. W(12) may take the variation at c. Another variation with W (12) at (13), B at a, and W at b, would be slightly inferior in terms of points.

B(15) is played primarily to see how W would respond. W(16) takes the safe orthodox responce. Since this exchange is of no loss to B, B leaves this situation as it is and because of the many continuations hereafter, the pressure is on W more than on B.

B(17) good pincer. B(19) aims more to invading W's corner tham merely to extend out.

After W(20), B(21) becomes necessary.



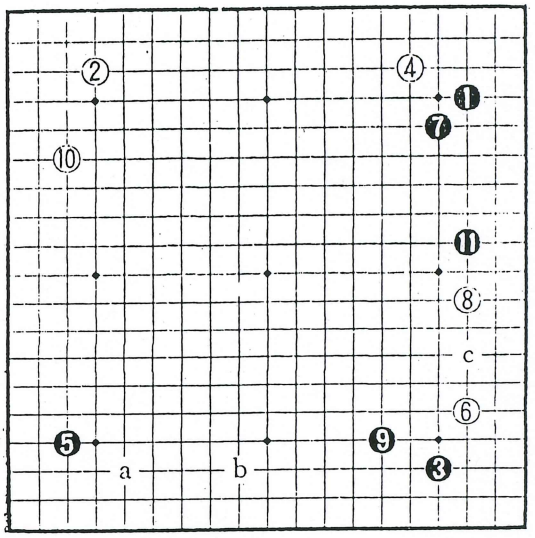
Dia. A

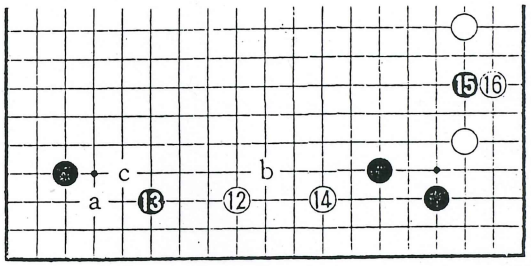
W(22) binds this B stone. Therefore B(23) is played (signifying that the single B stone is conceded). W(24) aims at jumping into the corner at a. Dia. A: If W(1), B(2) protects this corner (normally this is a makeshift technique), and gets to play at b in the main text.

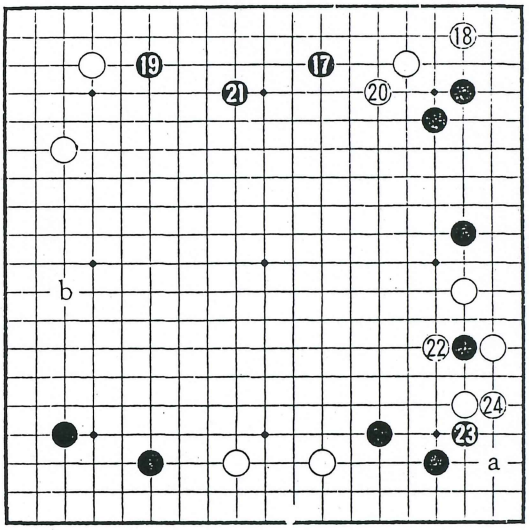
B(25) gets the last big play in the opening. The lower right corner is not safe but it can't be killed.

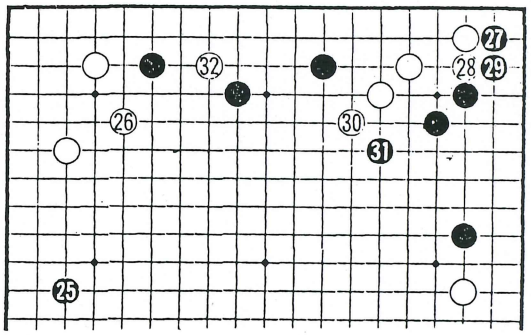
W(26) protects this corner and threatens B's position at the same time.

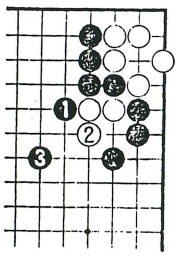
B(27) attacks this group and thereby hope to indirectly protect its own upper position. W (32) utilizes the same strategy. The difficult mid game fighting begins.





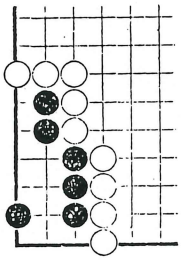






ANSWER TO THE PROBLEM IN G. L. #30:

B(1) then (3) prevents this W group from escaping.



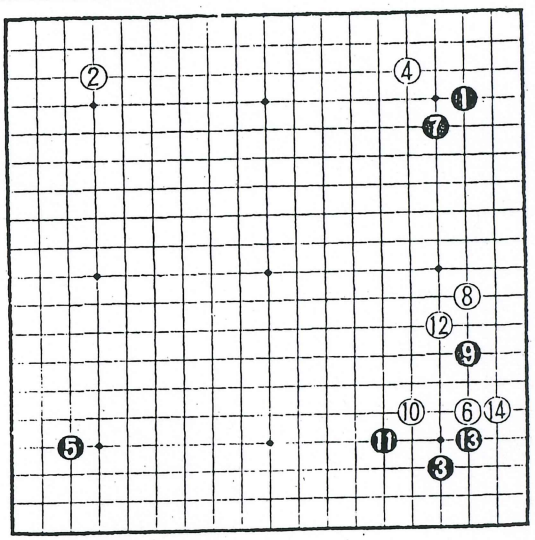
NEW PROBLEM:

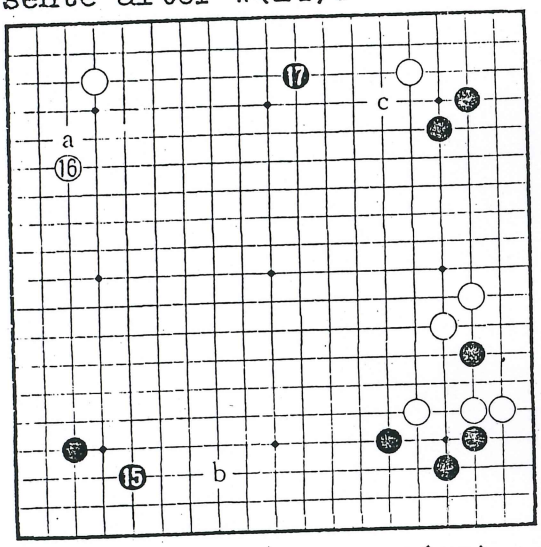
W to play and kill ...

THE GO LETTER NO. 31

OPENING STUDIES: Takagawa(W) vs Miyashita(B)

B(9) is an example of the rigorous pace of modern technique. The immediate aim of this joseki is to get the W(10), B(11) exchange. If W(12), B(13) gives up B(9) and still retains sente after W(14).





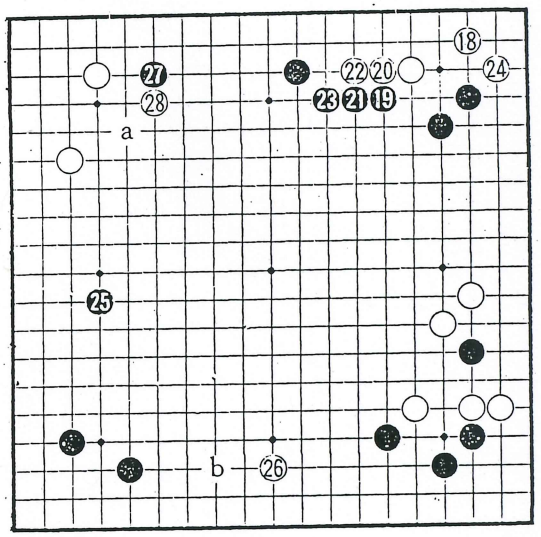
B(15) may also be played at a. If W at (15), B can pincer at b.

W(16) may be at a. Whichever, the closure of this corner is the biggest play.

B(17) may also take the variation at c.

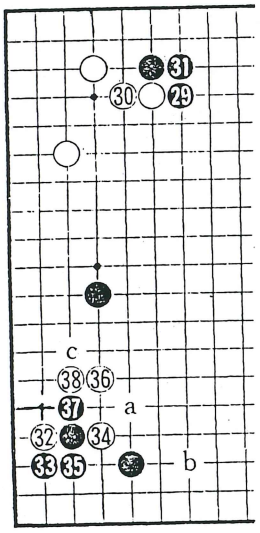
W(18)-(24) is a joseki variation.

B(25) and W(26) are of equal value.



B(27) takes the full extension and aims at breaking into the W's corner.

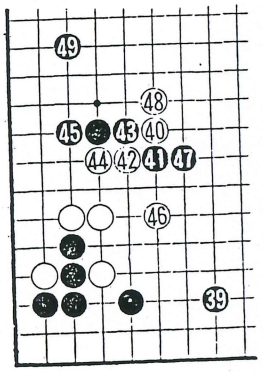
W(28) strengthens W's corner with sente. W(28) at a, would be slack here because B would ignore it and get b.



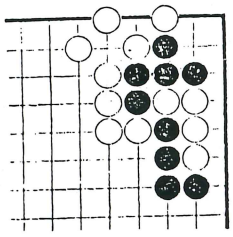
W(32) is advance strategy. If W(32) simply at b, B gains the maximum formation at a. If W at a, B fortifies with (36). Therefore W(32) is first played to see how B answers. If B(33) at (35), W at c; if B(33) at (37), W has a play at(35) to live in the corner.

W(34) is the correct tesuji. A turn at (37), B at (34), would only solidify B.

It is not all one sided, for B gains (39).



W(40) puts the continuation up to B. A simple jump instead at (46), B at (40), puts the pressure of survival all on W. B(41)(43) take the frontal attack and the mid game fight begins in earnest.



NEW PROBLEM:

B to play ...

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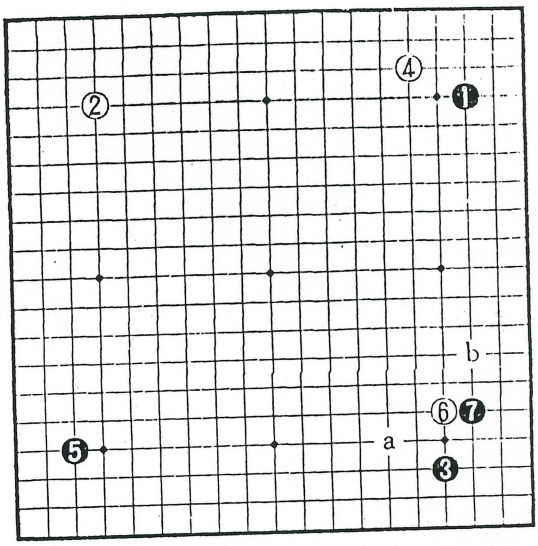
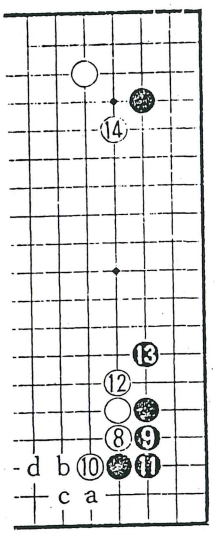
OPENING STUDIES: Sugiuchi(W) vs Kitani(B)



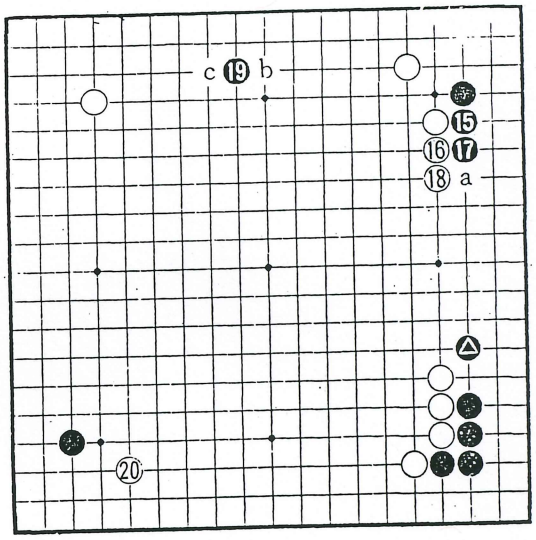
W(2) doesn't change the value of B(1)(3)(5).

W(6) variation. B(7) plays for points rather than an outside potential. B(7) is normally chosen over such plays as at a or b.



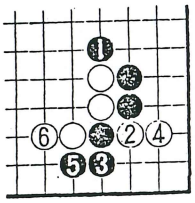
W(8) begins the "avalanche" variation. B(11) is a safe variation. Dia. A:B(1) is unfavorable because W(6) is valid (ladder favors W).

B(13) is correct. If this was played at a, W at b, B at c, W at d, and B would be running on the right side.



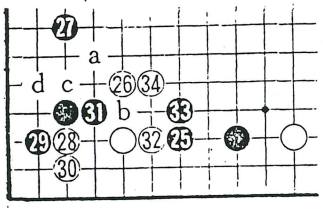
B(17) at a, would be exactly what W wants. B(19) is the related play to (17). The value of W (20) at a is small because of the B(13) stone. If B(19) at b, W would be satisfied with c.

B(21) was chosen because if the more severe pincer at a were played, W at b, B at c, W at (22), B at (23), and W at d, would give W a chance to fully use the wall created on the right side.

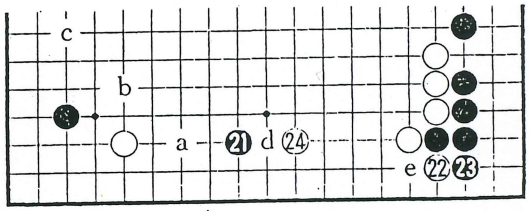


Dia. A

W(22) is a necessary sequence before playing at W (24). If neglected, B would immediately get the turn at e.



B(25) is the forceful play typical of Kitani. The orthodox play is at a, but since the pressure is less, W has the choice to leave this situation. But after B(25), if W(26) is not played, B can play at b.

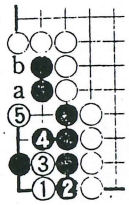


W(30) is the proper follow up after the W(26) play.

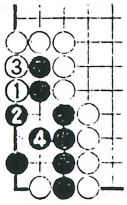
B(31) is necessary because if neglected, W plays there and becomes safe after forcing B at c. W on the other hand after (34), has a future threat at d.

ANSWER TO THE PROBLEM IN THE GO LETTER NO. 31:

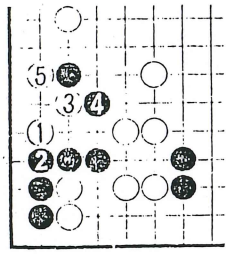
After W(5), if B at a, W plays at b, and B can not fill.



W(1) allows B to live with (2) and (4).



OPENING STUDIES: Kitani(B) vs Sugiuchi(conti-)



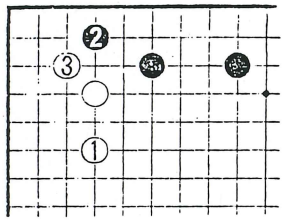
Dia. B

W(36) is the best play.

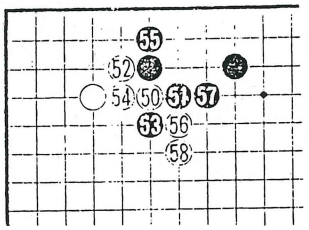
After W(38), B(39) is necessary. Dia. B: W(1)-(5) take away the base of this B group.

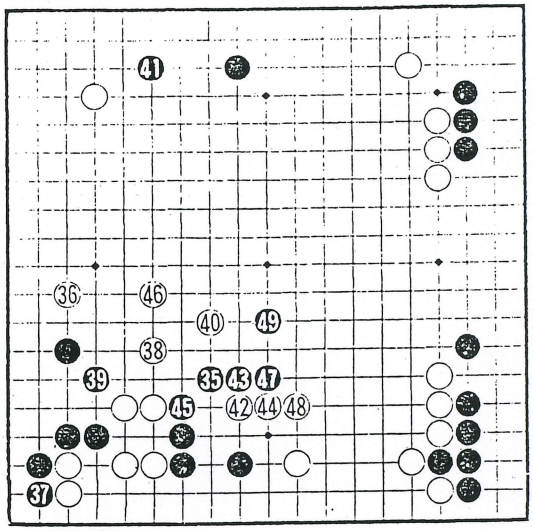
W(50)(52) is played to congest the safe B's position.

Dia. C: If W(1), B gets the safisfactory standard exchange with B(2), W(3).



...Dia. C





OPENING STUDIES: Sakata(W) vs Kitani(B)

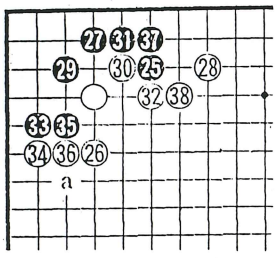
W(8)(10) is a regular joseki.

B(11) avoids the regular play at a, because this allows W at (11), B at b, through the sequence to W at g, gives W an ideal formation on the right side.

W(12) is the natural follow up since B neglected this corner. B(13)-(19) is the strongest variation, leaving a residue of threat with the B(15) stone. W(20) is played to nudge the B(21), W(22) exchange because if B (21) is not played, W at (21) makes a clean capture. The regular form at W(20) is to play at (22), but in this case B will play elsewhere because W's capture at a still leaves a residue of play for B.

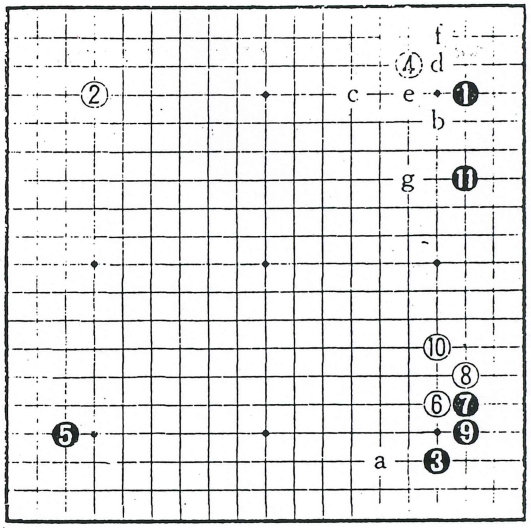
B(23) prevents W's play here which would also serve as an extension from W(20)(22).

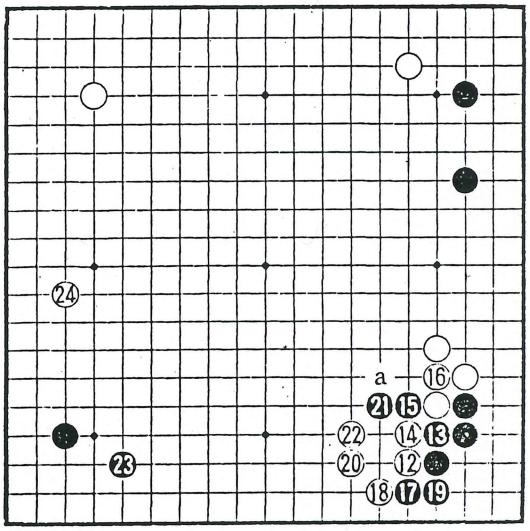
W(24) is the biggest area in importance.



W(28) variation (normally played at (29)) is played to build the center "influence" and especially to counteract future movement of the two B stones in the lower right corner. B(33) is a delicate point. Normally B plays out to (34), but W cuts at (37). W(34)(36) gains less than its full share on the left side but to allow B at a is worse. Thus, B fills (37), W(38) and B gains sente.

Where should B's next play be?





(C) Takao Matsuda 1963

B(39) is the best play. To allow W at a before (39) would be unbearably big. B(39) at b, would be asking for a fight with W at c and using its outside strength on the upper left side.

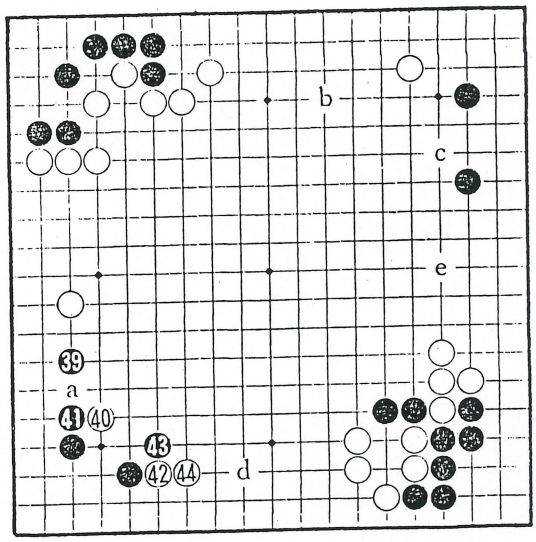
W(40) is a superb play. If W normally plays at d, B gets e. W(42) is the related continuation to get more than a simple extension d.

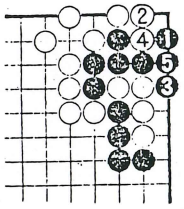
If B(45) at (47), W turns at (45).

If B(51) is played at (52), W at a, and B at (51) would mean gote.

W(52) is necessary to prevent the cut at b. Thus B gains (53), although it allows W(52).

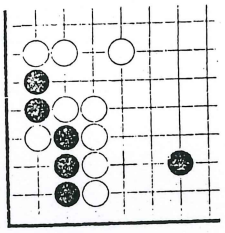
W(54)(56) correctly brings the fight into a center battle where W is superior.



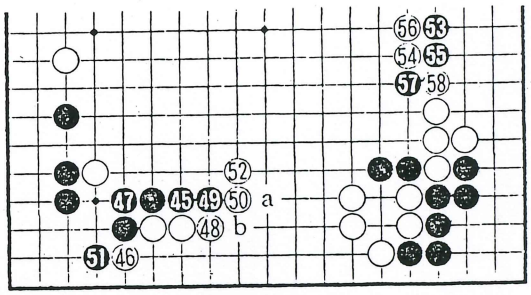


ANSWER TO PROBLEM IN G. L. #32

B(1) is the correct play. After B (5), W can not press from either side and B wins.



W to play and kill ...

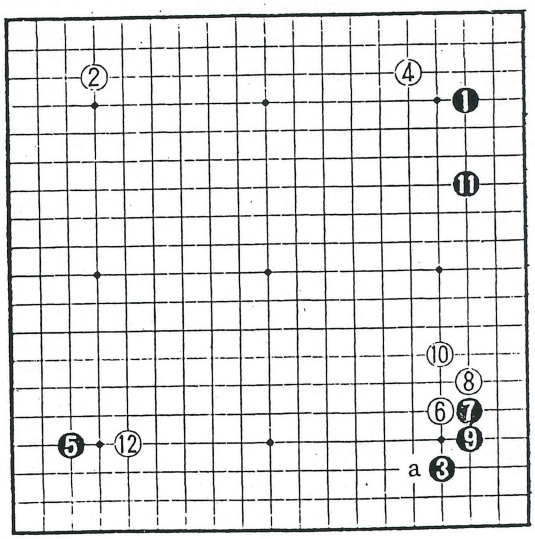


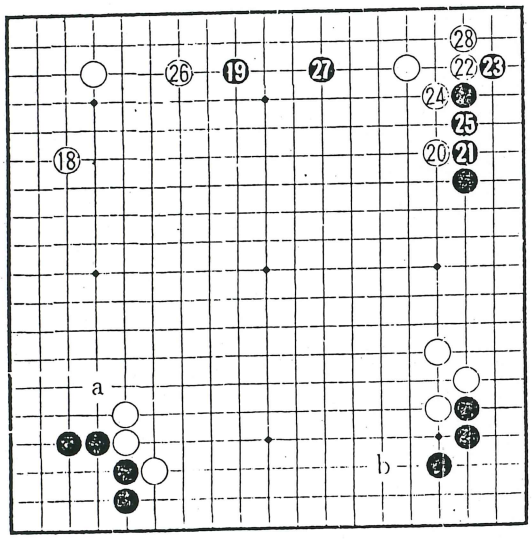
OPENING STUDIES: Go Sei Gen(W) vs Kitani(B)

With the exception of W(2) at the low point, this opening is identical through B(11) with the previous game. W(12) withholds the play at a, pending B's response in this corner.

B(15) is Kitani's invention. The standard play is at a.

W(16) was chosen to gain sente. If played at b, B still plays at (17), but to continue W at c would be bad because B plays at d.





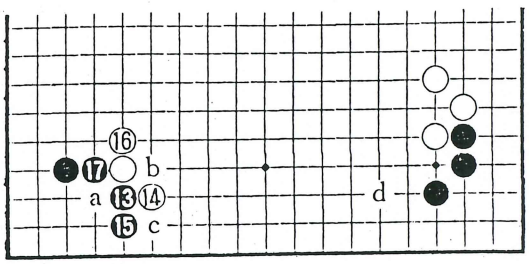
W(18) may be the small knight's closure.

B(19) leaves a safe extension on either side.

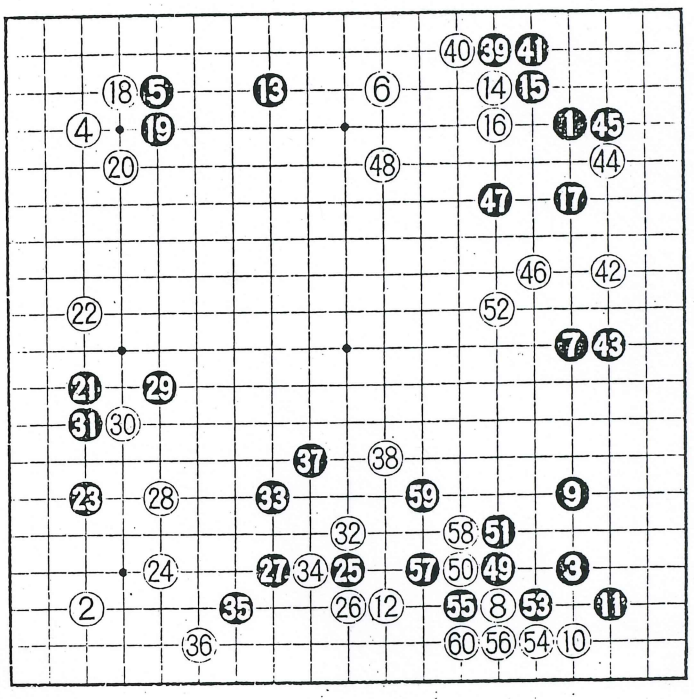
W(20)-(24) is a standard joseki completed with W(28).

a and b are two remaining big plays.

(to be conti-)



THE HONINBO TITLE MATCH 1963
SAKATA(W) vs TAKAGAWA(B,giv. 4½ pts)



Takagawa, the Honinbo title holder for nine years until ousted by Sakata, became the challenger for 1963. In this the first of the 7 Game Series, Takagawa opems with the two star and Sakata begins with his favorite 3-3 opening.

W(6) is unusual. The popular two skip high pincer against the B(5) stone is the most frequently played. W(6) has a safety factor in that it can extend out to either (14) or (13).

B(7) forms the 3 Star opening. Whether to play at (7) or at (43), is always a difficult decision.

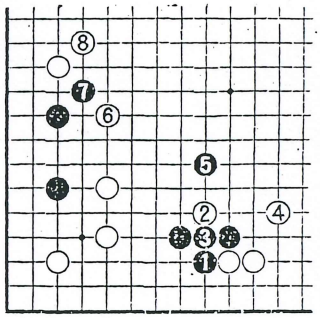
W(8)-(12) is a standard joseki.

B(13) takes the safe extension. The one further extension is more aggressive but leaves an opening for an invasion by W.

W(18) is played in exchange for B(19) only because B (13) is the two skip extension and therefore forms a minor congestion with the two stone (5)(19) wall.

B(21) again has a safe extension on wither side. If B(21) was played one point towards W(22), W would probably have shosen to reply at (31).

B(25) prevents the further enlargement of this W's area. A deeper invasion would have been risky.



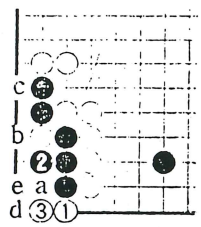
Dia. A

B(29) would be tempting to play as in Dia. A: but this would provoke a series of attack against the 2 B groups. W(30) poses a question. If B had answered by joinning B(21) with (29), W would play to cut off the B(23) stone. Since B(31) was played, the weakness between W(21) and (29) serves to protect W's own weakness between W (20) and (22). Therefore W(32) starts the attack against this B group.

B(39) gains this corner while attacking the W(6) group. B(39) at (43) would be too placid, allowing W to invade the upper right corner and thus leaving B with very little chance of winning.

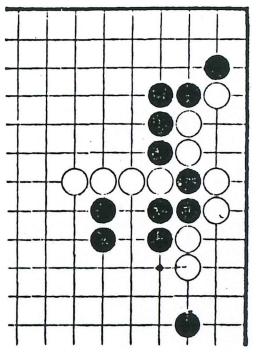
W(54) should have held back at (56). Apparently W missed the B(59) play. W(58) had no choice but to play at (60). W(60) would be poor to play above (58) because B would play above it and would build the outside using the B (55) stone as sacrifice.

ANSWER TO THE PROBLEM IN THE G.L. #33



W(1)(3) is the correct plays to kill this B group. If W(1) is played at a, B at (2), W at (1), B takes at b, W at c, B pitches at (3), W takes at d, and B now pitches at e for a ko fight.

NEW PROBLEM: B to play...



W(64) forces the B(65), W(66) exchange. If B(65) fills at (67) directly, W has a play at the left of (65) to connect.

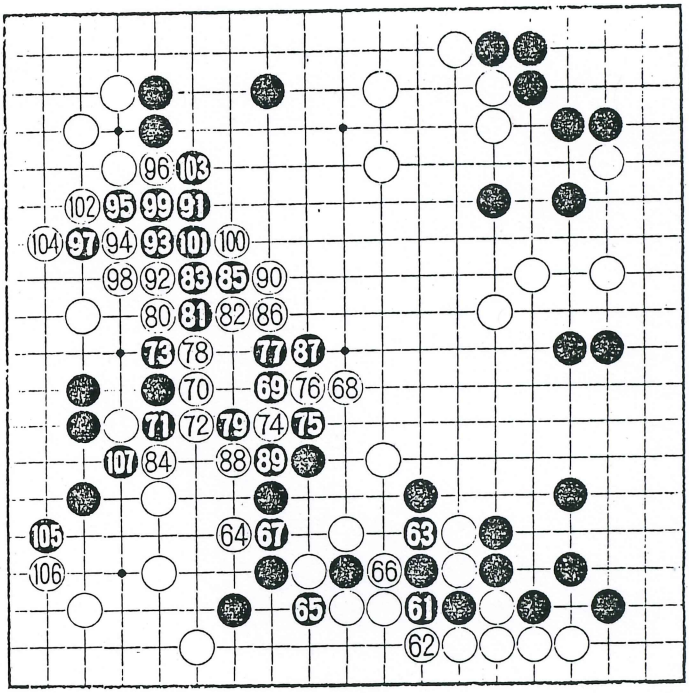
Having suffered a loss with the B (61)(63) plays, W(70) attacks with a grueling pace.

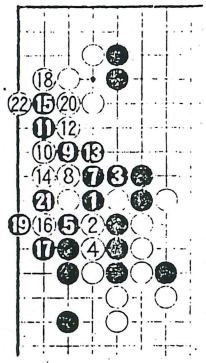
B(73) would have been prudent to play at (76), W at above (68), and B jumps out to (86).

B(79) is necessary. Dia. B: If B(1), W(2) is a valid cut.

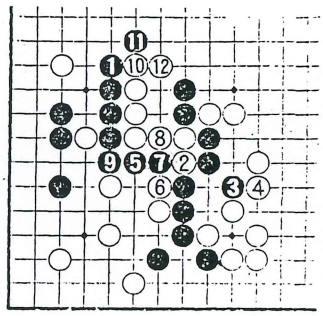
W(84) assures the connection of this string of W stones and at the same time protects against the B's threat as in Dia. C: W(6) captures 3 stones.

W(96) is a powerful tactical manuever and the gain after W(104) is clearly apparent.





Dia. C



Dia. B

OPENING STUDIES: Go Sei Gen(W) vs Kitani(B) continuation

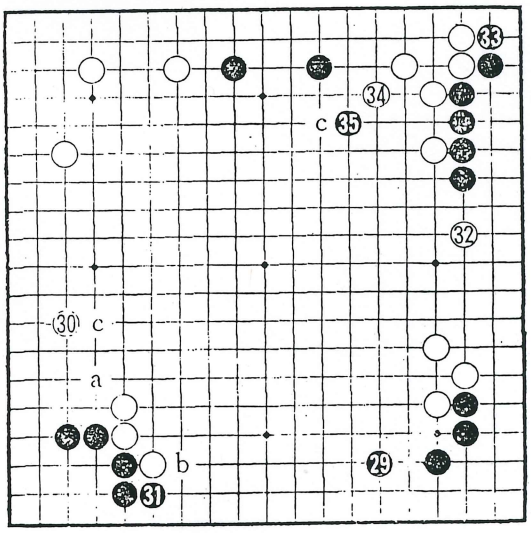
B(29) is one of the remaining important points on the board.

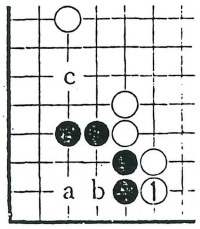
W(30) can also be played at c, but this it not as good in forming territory.

B(31) is a good play although it may seem small and insignificant. Dia. A: W(1) is big. If B again neglects this position, W at a, B at b, and W at c.

W(32) is about the biggest play left on the board. This starts a forcing sequence with B(33) and to W(34).

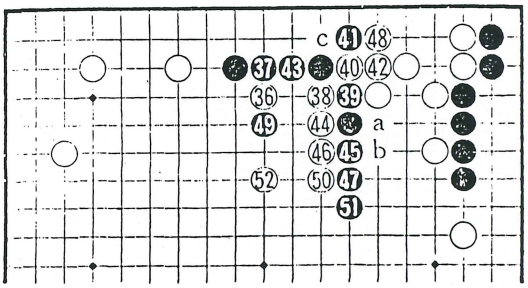
B(35) could have taken the other equally good choices; a, b, or c.





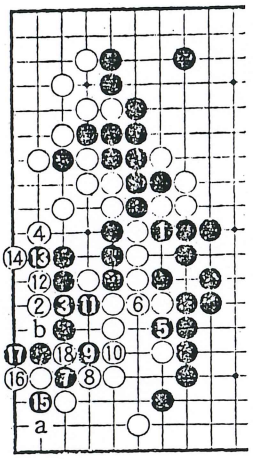
Dia. A...

If W(36) was played at either a or b, B extends out (45) and this is exactly what B wants. Therefore W(36)(38) is an attempt to resolve this situation without letting B have its own way. And thus after W(40), with neither side giving way, the game plunges forward into the mid game with W(52). As an added note, W's capture at c would be bigger than it may seem.



(C) Takao Matsuda 1963

SAKATA(W) vs TAKAGAWA(B) TITLE MATCH-FIRST GAME continued



Dia. D

B(107), marked by a triangle in the diagram below, was the sealed play that ended the first of the two day match game. Dia. D; B(1) was the better play. This analysis was presented by the 7th degree master Hasegawa. B (5)(7)(9) is the excellent sequence that gives B a favorable ko fight. W(16) can not take at (18) because B at (16), W fills and B extends out to a which gives B the second eye (B at b is sente).

Dia. E: If W takes the variation at (2), B gets the sequence (3)-(9) and forms and eye with (11). If W(12) persists in taking away the second eye, B cuts at (17) and wins the semeai.

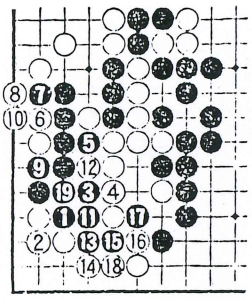
W(8), superb! This play, capturing 3 B stones, clearly puts W ahead.

W(24) had a chance to cut off the W stone as in Dia. F: but after B(25), W(1) is not possible because after W (7), B at a, W at b, and B at c, refutes this line of play.

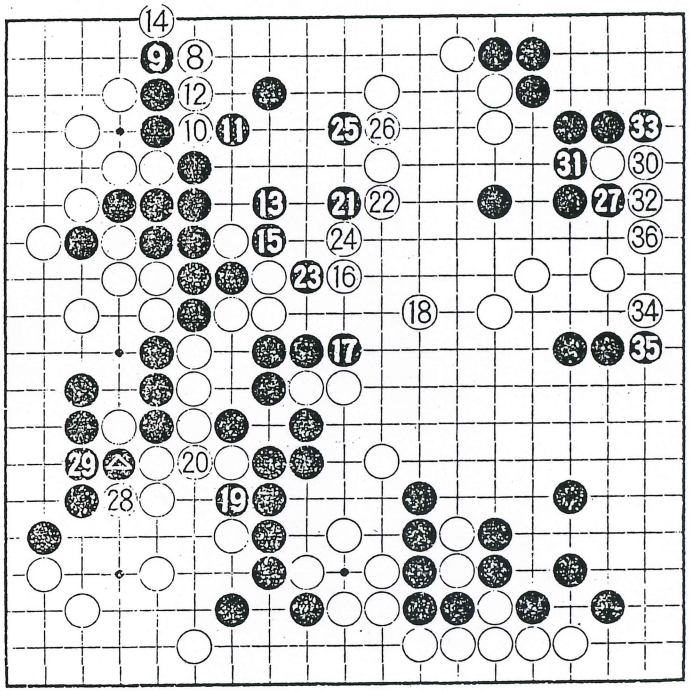
Thus B(27) regains a little but not enough to overtake W.

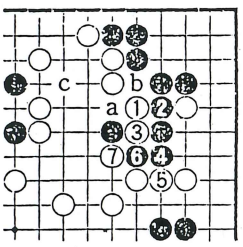
W(50) should have played the sente at the point below B(57). Thus B(57) resulting in winning the ko at (63), begins to give B a faint hope.

B(51) takes ko; right of W(40).



Dia. E





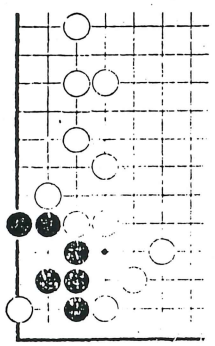
Dia. F

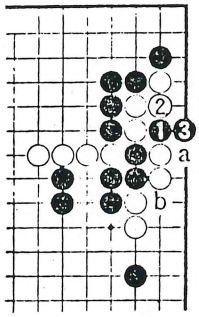
ANSWER TO PROBLEM IN THE GO LETTER NO. 34

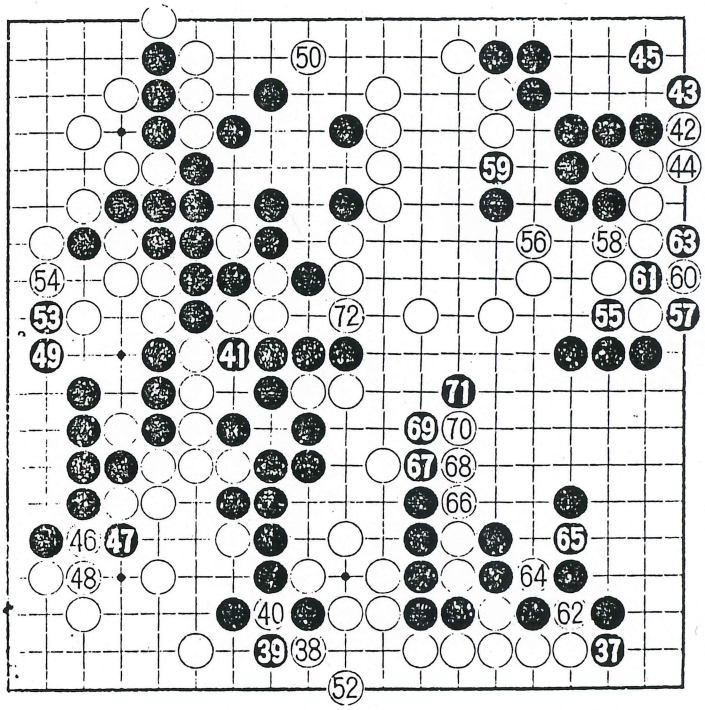
B(1) is correct. If W(2), B(3) makes it impossible for W to play at a because B at b would capture all.

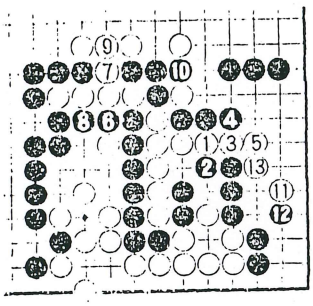
NEW PROBLEM:

W to play and kill..







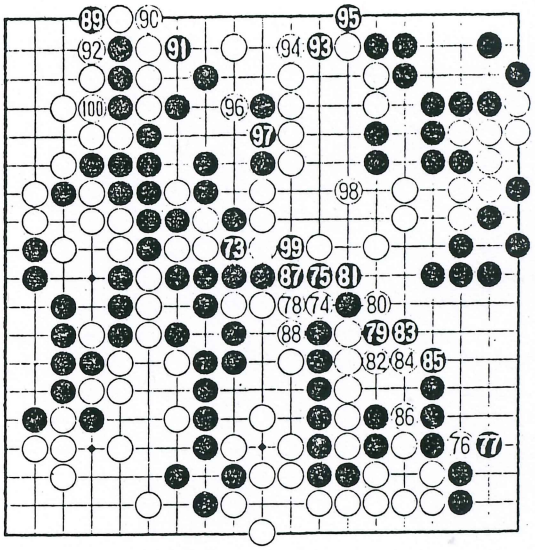


Dia. G

W(76) was played to prevent the sequence in Dia. G: B(85) could take this variation for a semeai fight.

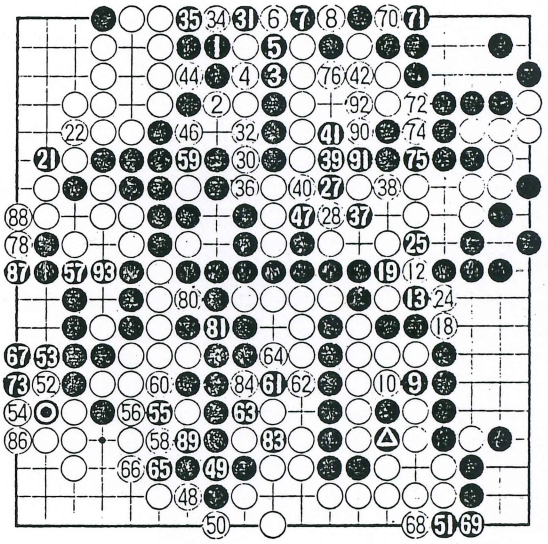
W(96) squeaks out of a dangerous situation. But W (100) was the poor play that led to a ko fight.

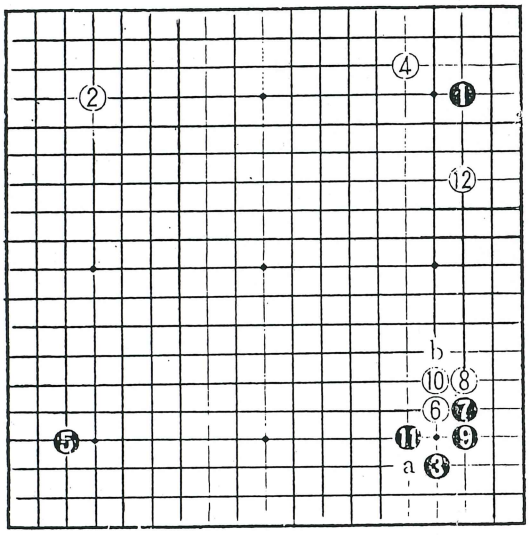
B(7) begins the ko and W finds himself with not enough ko threats to win this fight. W(100) should be at the right of (98).



B(11), W(14) take ko. B(15) pitches (at the B stone marked with the triangle), W(16) captures. B(17), W(20), B(23), W(26), B(29), take ko. B(33) fill. B(43) fill at (14), B (45) fill at (34). B(77) fill. B(79) captures (52) stone. W(82) takes ko. B(85) starts filling the four remaining ½ point ko situations with both sides alternating thereafter.

After W(22), both players were playing on their last minute (a play must be completed within 60 seconds or lose; each subsequent play is again allowed 59 seconds). B(47) clearly decides the game. The score ends with a B win by 22½ points.





OPENING STUDIES: Sugiuchi(W) vs Sakata(B)

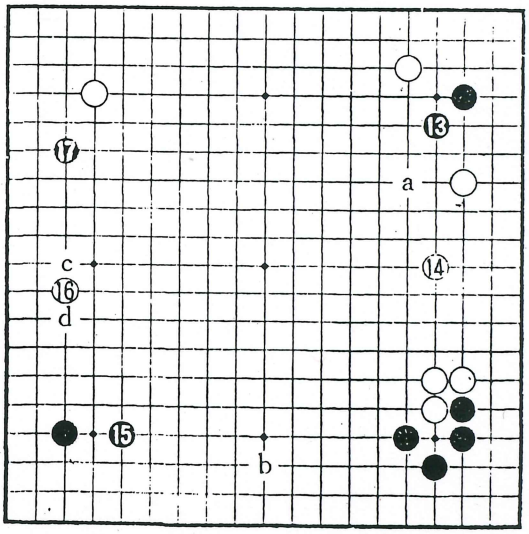
W(10) variation is played instead of at b. Since this increases the pressure of the play at a, B responds with (11). Thus W gets to play at (12).

W(14) at a is too open a position and therefore too vulnerable to invasion. On the other hand, since the pressure of the B group is less than at a, B is able to play elsewhere.

B(15) increases the value of the play at b. B(15) may also be played with the knight's closure.

W(16) at c would invite B's play at d.

W(17) is a valid continuation. Although it is not imperative to approach this corner from this side, the fact that B(17) has room to extend out two skip is the reason why this play was chosen.



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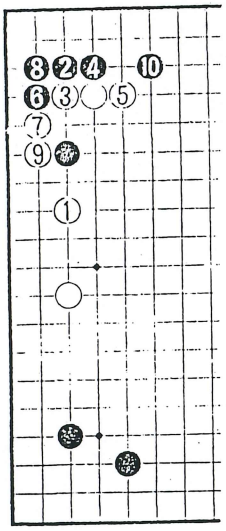
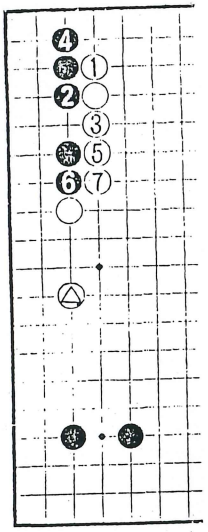
OPENING STUDIES cont'd: Sugiuchi(W) vs Sakata

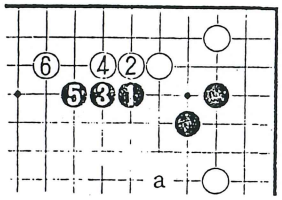


Dia. A



Dia. B

W(18) is correct. The pincer play at a would result in a poor exchange. Dia. A: If W(1), B(2) is a regular joseki but if W continues with (3), the resulting W's position lacks breadth. Dia. B: If W(1), the result still leaves the W (16) stone in a poor placement.



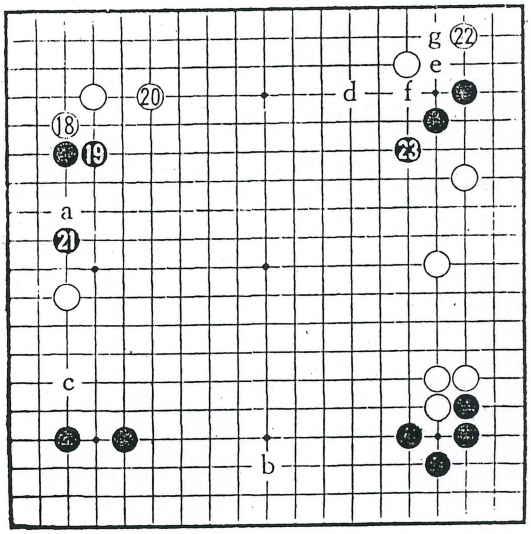
Dia. C

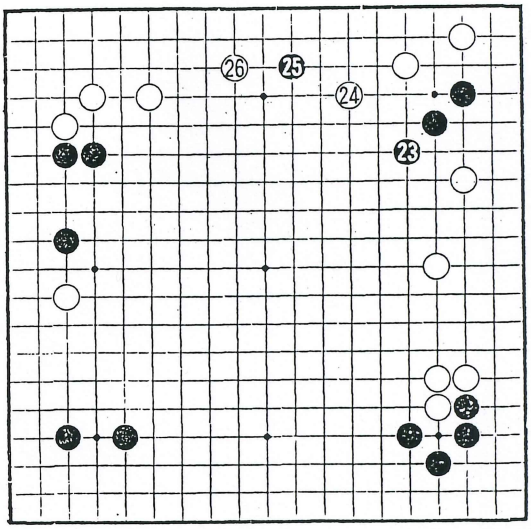
W(22) avoids the ordinary plays like b or c, which are big, in order to create a more complex game. Directly, W(22) takes away the base of this B group. This illustrates the tremendous "x" value of an attackable group. The orthodox joseki is for W(22) at d, B at e, W at f, and B at g. B(23) is correct. Dia. C: B(1) to (5) only creates a wall of doubtfull value and if W gets to play at a, B is still under attack.

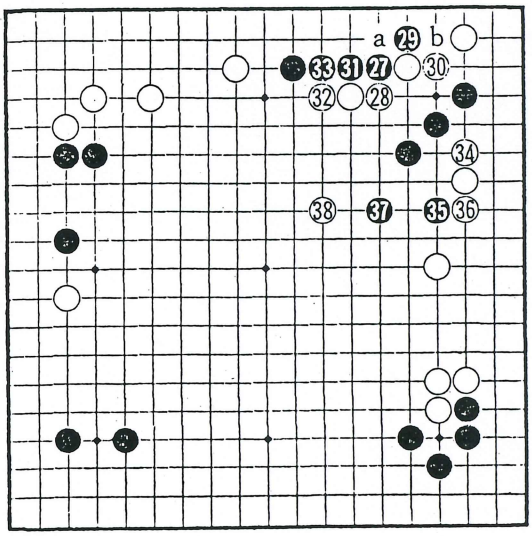
W(24) gets the maximum formation. B(25) is now or never. And W naturally attacks (26).

B(27)(29) is the appropiate technique here. If W(30) at a, B at (30), W at (31), B fills at b, and the corner is big. Thus B gets the maximum result within W's position but B has weaken the 3 B stones considerably.

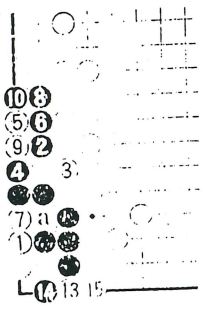
W(34) takes away B's eye structure and begins the attack. The mid game fight begins.



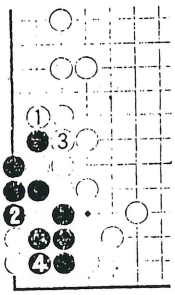




ANSWER TO THE PROBLEM IN G.L. 35:



W(1) through (15) kills this B group. W(11) at (9), B(12) takes. W(5) is the excellent play. If this was simply played at (7), B at (13), W at (5), and B at a, to live.



If W(1)(3), B lives easily with B (2)(4) .....

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OPENING STUDIES: Kitani(W) vs Sakata(B)

B(7) at a is the sound classical method. B(7) is the more aggressive method in vogue.

Although W(8), B(9) is a poor exchange for W, W's aim is to get it back by an attack from the direction of (22).

If B answers W(10) with a, W at b, B at c, and W at d. B(11) starts its own strategy.

W(12)-(21) is a joseki variation. If W(22) at e, B would counter with f.

B(23) is a counter against W(22). W(24) is necessary and B gets (25).

But also W gets (26)(28) and the benefit of the W(22) play is derived here. W(26) could also have taken the frontal attack at (27).

B(29)-(31) settles the remaining corner.

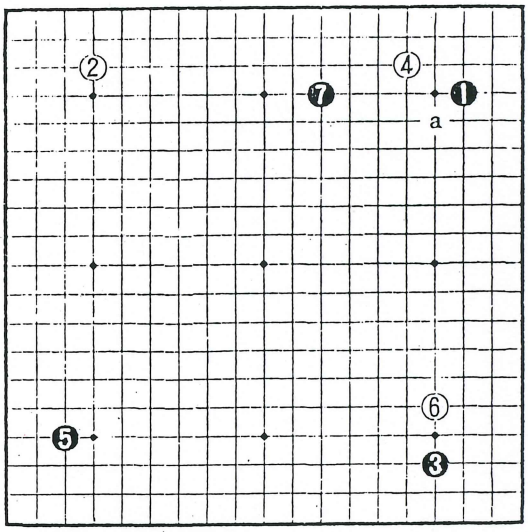
B(33) begins to safeguard its own position while attacking the two W stones.

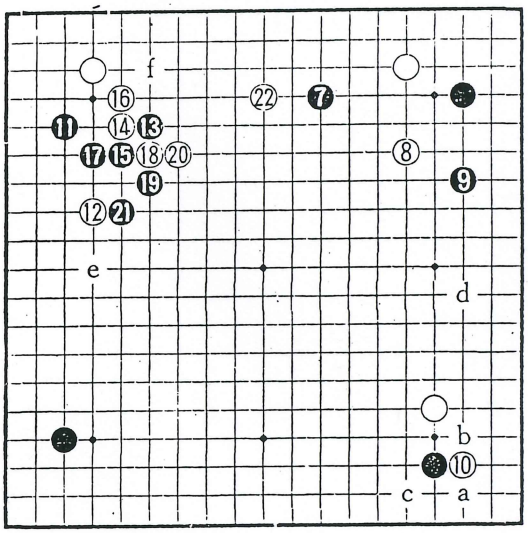
W(34)-(40) makes this W group safe.

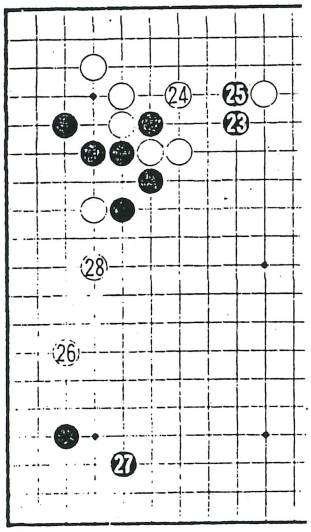
B(41) prevents the action of the single W stone and threatens to slide into W with a. W(42) prevents this.

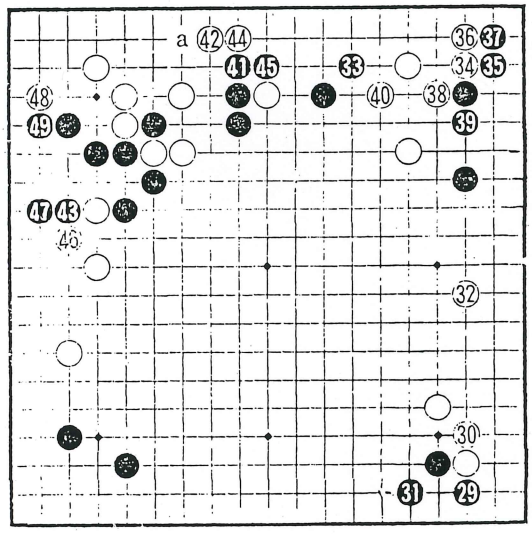
B(43)-(49) seems meek, but the value of making groups safe is incalculably big.

W(50) is a choice where it is very difficult to find a precise point of invasion. B (51) is a natural attack.

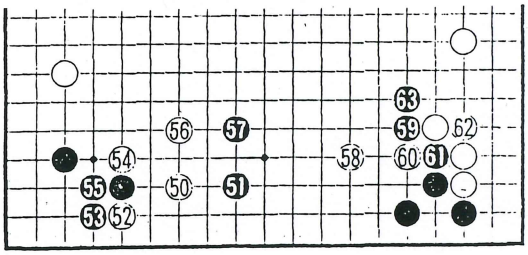


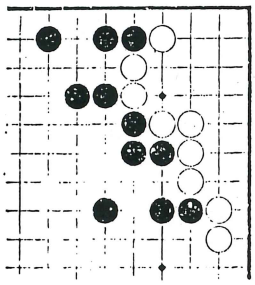






W(52)-(56) is standard technique, getting the most out of the uninvadeable corner. After B(57), W(58) invades this growing B's territory, B(59) isolates this stone and the mid game fighting begins.





NEW PROBLEM:

B to play and get the maximum end game play...

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